VOGUE

CLOTHES
that measure up to
AUTUMN 1943

Vogue
Designs for
Dressmaking

NEW FABRICS
NEW HATS

ADVANCE
RETAIL
TRADE
EDITION

see section between pages 4 and 5

SEPTEMBER 15, 1943
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*BOTANY

IN TOMORROW'S WORLD

Tomorrow will be the day after Victory . . . when the exciting plans we are making today will come true . . . when the great strides in textures, colors and durability now proving in our laboratories can be released to the fashion world. Today, Botany production is divided between fabrics for our armed forces and materials for careful-buying Americans on the home front. Tomorrow, Botany will glamorize its leadership in quality worsteds and woolens. Foresight will make it a better day.

BOTANY WORSTED MILLS
Passaic, New Jersey

Botany Fabrics for Women's, Children's and Men's Wear
Botany Perennials—Pola Stout Designs
Botany No-Dye-Lot Yarns
The Botany Tie • The Botany Robe
Botany Lanolin Cosmetics

BUY U. S. WAR BONDS AND STAMPS

*Reg. U. S. Pat. Off.

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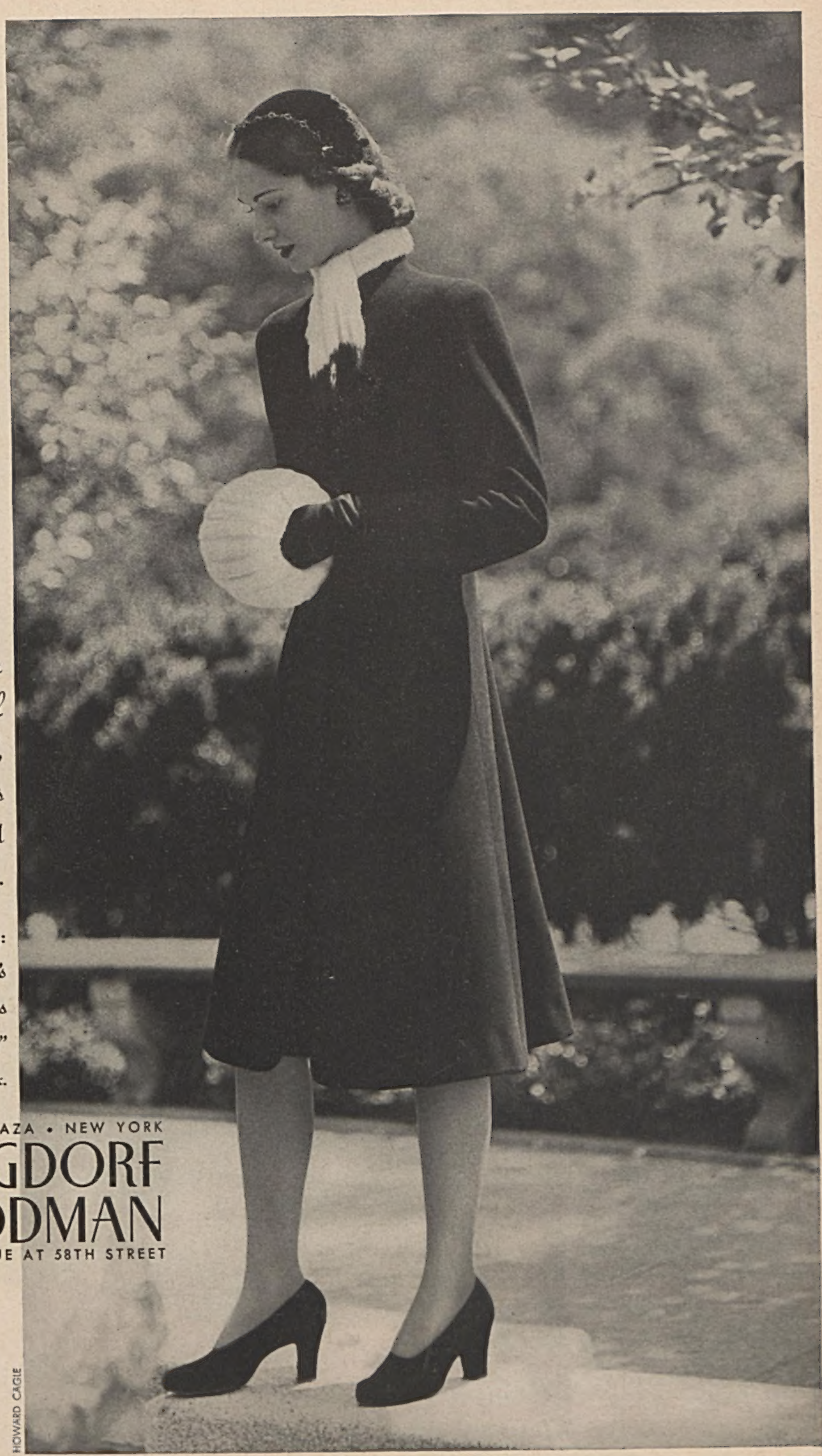
Botany Worsted Mills



Made-to-order Coat Original of black wool, its reticent lines rimed with white Ermine.

For the same lovely lady: Bergdorf Goodman's original perfume success "Number Nine," 1 oz., $15 plus tax.

ON THE PLAZA • NEW YORK

BERGDORF GOODMAN

5TH AVENUE AT 58TH STREET

HOWARD CAGLE

Something to remember you by...

Most desirable of all "souvenirs" . . .

the remembrance of you . . . surpassingly lovely,

supremely fair. Your radiance

enhanced by Yardley's "Bond Street"

Beauty Preparations . . . unrivaled for

imprinting your image . . . on his heart!

"Bond Street" Perfume: An intriguing fragrance of endearing charm. $2.50 to $13.50.

Dry Skin Cleansing Cream: $1; jumbo jar, $2.

"English Complexion" Powder: Try the sunny, new shade, "Zinnia," $1.

"Bond Street" Lipstick: "Full Red," the new vibrant color! $1.

Something to remember you by—
"Bond Street" Beauty Preparations by

YARDLEY

Diana Foster will be glad to help you with your beauty problems. Write her at Yardley, 620 Fifth Avenue, New York 20, New York.

• *Yardley products for America are created in England and finished in the U.S.A. from the original English formulae, combining imported and domestic ingredients.*

VOGUE Incorporating Vanity Fair is published semi-monthly by The Condé Nast Publications, Inc., Boston Post Road, Greenwich, Connecticut. Entered as second-class matter at the Post Office at Greenwich, Connecticut, under the act of March 3rd, 1879. Subscription $6.00 a year in U. S. A.

Traina-Norell

Nostalgic little dress that looks backward to the happiest days of the last decades. Slim black wool jersey . . enormous bows of silk taffeta. Very mannered, very 1943. Misses' sizes, 125.00 Traina-Norell's cloche, 35.00 Sixth Floor

that Ayres look
L·S·Ayres & Co.
INDIANAPOLIS
Costume by Hattie Carnegie

VOGUE ADVANCE NEWS FOR RETAILERS SEPT. 15

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Fashions Measure Up to Autumn 1943

Neat hats for neat heads

Heads this year are described by Vogue as being "small and neat," in keeping with the slender lines of this year's silhouette, and in accordance with the sleek, short strokes of this year's coiffures. To cap them are "new, neat, little hats" of all kinds and for all occasions, alike only in the smooth trim look common to them all.

Classify the different hats in your department by type, as Vogue does. Show head-hugging turbans, cloches and helmets together (pages 80, 88-90, 120-121), and demonstrate how they complete the narrow line of a slim suit or dress. Balance these with your high toques, fedoras and sailors (pages 75, 86, 90-91). For casual wear, display sturdy Breton sailors and berets worn off-the-face, forward or sideways (pages 114-115). And to lend distinction to a formal costume, spotlight tiny jewelled skull caps or baby bonnets (pages 84, 86, 90, 102-103) and velvet berets, perhaps with a jewelled touch (pages 76, 102).

Sell fabric, sell colour

This is the year when more and more women are either making their own clothes, or buying material and taking it to a tailor. This means increased business in your piece goods department, and increased need for intelligent selling of fabrics. On pages 104-105 Vogue shows a number of different fabrics adapted to different uses. Have your salespeople follow this idea and find out what kind of costume the customer has in mind. Have them discuss with her the basic colours in her wardrobe so that the new outfit will blend with the rest. Quote Vogue on various kinds of materials, and put up the quotation: "Vogue says, 'Before you buy a single length of cloth, measure your life, your needs,'" in your department.

The long and short of coats

Coats this season have to be "warm and good and well enough loved to live in," and they come in all lengths—jacket-length (page 123), full-length (pages 122-123), and the new finger-tip-length that looks so well worn over the slimmest skirts (pages 74 and 80). Show some coats in all these lengths; some with turned-up collars; some with bright or fur linings; some in wool, some in Aralac mixtures, some in hollow-cut velveteen. Emphasize their warmth and adaptable wearability.

Shoes that "measure up"

Shoes are an integral part of an outfit, and on page 111 Vogue shows five shoes to wear with different kinds of suits. Follow this idea the next time you are showing shoes in your suit displays, and in your shoe sales point out to women the shoes that will go best with certain types of wardrobes. Another idea to help stretch a number 18 coupon is to show classic pumps with detachable buckles that make them either more or less formal (see pages 78-79).

The velvet touch

Velvet, always a symbol of soft, flattering richness, has a featured place in the autumn-winter fashion picture, both in ready-to-wear fashions and in accessories. Use pages 102-103 in planning a display of your velvet suits and dresses, and quote Vogue to point out to your customers the "new look" of this year's velvet fashions—their slim, straight lines "as tersely tailored as tweed." Show velvet hats (both cloches and small caps), velvet scarfs, bags, gloves, as the perfect complements to an all-velvet outfit. At the same time, demonstrate how equally effective they are with other fabrics, or with velvet-trimmed costumes.

You might plan a whole window display around velvet, including both ready-to-wear and accessories. In the foreground put a copy of this issue of Vogue, open to pages 102-103, and title the window, "Vogue says, 'It's all new, and it's all on velvet.'"

The "purposeful silhouette"

Full shoulders, slim waists, narrow, trouser-like skirts—these are the *leit-motifs* of the new autumn fashions, these go to make up "the purposeful silhouette," the dresses that are "right" for every occasion. On pages 120 and 121 are six of these "purposeful" dresses combining the easy wearability of the ever-popular shirtwaists with a new sophistication. Sparing lines, the addition of a jewelled belt or cuff-links, a sequin collar and cuffs, a velvet scarf, an outline of self-stitching, a set-in waistband of a different colour—all these things make the dresses "special" without destroying any of their practicality. Point out similar touches in your own dresses to your customers, illustrate how becoming they are, what a lasting quality the dresses have. Vogue says: "Dresses for today, tomorrow and tomorrow."

Quote Vogue on Autumn Fashions

These Four Quotations on Cards Sent Without Charge

Write Vogue Merchandising Service, 420 Lexington Avenue, N. Y. C.

VOGUE SAYS:

"Balance the stem-silhouette with a short, loose coat."

VOGUE SAYS:

"One black jersey dress becomes a wardrobe as large as your ingenuity."

VOGUE SAYS:

"Tilt a fat beret over your brow."

VOGUE SAYS:

"Helmets cap neat little heads."

These Quotations For Your Own Use

Put Them on Your Cards, and Use Them in Your Advertising

READY-TO-WEAR

Vogue says:
"This year velvet is as tersely tailored as tweed."

Vogue says:
"New materials living on velvet—pigskin, white pique."

Vogue says:
"Eloquently simple—black velveteen dinner suit."

Vogue says:
"For unalloyed excitement—shining satin dinner suit."

Vogue says:
"The purposeful silhouette of autumn—simple, trim-waisted, full-shouldered."

Vogue says:
"Fine tailoring is an asset in itself."

Vogue says:
"Casual coats—warm and good and well enough loved to live in."

Vogue says:
"For suits and slim dresses—grey worsted men's wear."

Vogue says:
"High necks for day."

Vogue says:
"Neck-line for evening—as low as you dare."

Vogue says:
"For an autumn-to-autumn coat—a diagonal weave woollen."

HATS

Vogue says:
"Go to market in a fedora."

Vogue says:
"Breton sailor hat—proof against crosstown breezes."

Vogue says:
"Measure a snug little hat against a great, big jewel."

Vogue says:
"For little evenings—black velvet beret."

Vogue says:
"Heads this year should be small and neat, with small, neat hats."

Vogue says:
"With a sleek head, tilt a fedora over your brow."

Vogue says:
"The cloche frames your face in a shadow box."

Vogue says:
"A face-framing cloche—a new shape for Elegance."

Vogue says:
"Disarming skull caps become almost a jewelled wig in velvet."

Vogue says:
"Pull a snug hat down over your ears."

Vogue says:
"Pin up your hair, put on a pill-box."

ACCESSORIES

Vogue says:
"Balance a good suit with incalculable accessories."

Vogue says:
"Try a white gilet on a black velvet suit."

Vogue says:
"Long long gloves for 1943 evenings."

Vogue says:
"The newest belt is a sash."

Vogue says:
"Add rusty-brown accessories to a pen-slim black suit."

Vogue says:
"Carry an outsized envelope bag."

Vogue says:
"For big evenings, wear a black lace and sequin scarf with a dinner suit."

Vogue says:
"For a late-in-the-day flash of light—gold and rhinestone pin."

Vogue says:
"For afternoon—black jet accents."

TRADE EDITION SUBSCRIPTIONS
2 YEARS (48 ISSUES) $8.00
WRITE FOR QUANTITY RATES
SEPTEMBER 15, 1943

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George Platt Lynes

Our fall-winter collection presents a new adventure in fashion.
Clothes with an efficient look...of long-wearing woolens
...enriched by feminine, distinctive styling...radiant colors.

Henri Bendel
10 WEST 57
NEW YORK 19 NY

Jordan Marsh

By clipper from Molyneux! It is one of our newest excitements. An original—starkly simple, wise in its simplicity, utterly suited to the times, and duplicated by us in Rodier pure wool knit. Brown and Aqua. Sizes 10 to 20. $150.00.

JORDAN MARSH COMPANY • BOSTON, MASS. • NEW ENGLAND'S GREAT STORE

Altman masterpiece . . . an exquisitely tailored suit for fall in dramatic dahlia colors. Every detail perfection. Every line unbelievably slim and lovely. Of softest wool in one of the most beautiful homespun weaves. Exclusive with Altman's. Scarlet, Victoria purple, silver-blue, royal red. Sizes 12 to 20. 89.95 Altman suit shop, third floor

FIFTH AVENUE, NEW YORK 16, N. Y. **B. ALTMAN & CO.** MUrray Hill 9-7000

Swansdown
FASHION FOLLOWS SUIT
There's no place for overstocked closets on Victory schedules. Take care of the clothes you have. When you do have to buy, remember the Swansdown label guarantees enduring quality. Swansdown coats and suits are always in good taste. This man-tailored suit in a Farnsworth all wool covert with hand-stitched finishing is just one example. Sizes 10-18. Duchess rayon lined. About $35.
Make War Bonds Your Important Business!
The store displaying this sign is the exclusive Swansdown headquarters in your city
PHOTOGRAPH TAKEN AT COTY FIFTH AVENUE SALON
THE HOUSE OF SWANSDOWN
500 Seventh Ave., New York 18, N. Y.
MORRIS W. HAFT & BROTHERS

TABU lipstick . . . Dana takes the five forbidden reds (you'll discover why they're that) . . . scents them with "forbidden" TABU, and oh! what a lipstick it makes! Then to make doubly sure you'll haunt him forever, there's a vial of TABU enclosed in the lipstick cover. $2.50 including the perfume (tax extra).

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FORSTMANN
100% VIRGIN WOOL

WHEN YOU THINK OF FINE SHOES, YOU THINK OF

Saks Fifth Avenue

Here you will find excellent proof of the wisdom of using coupon No. 18 for a Saks Fifth Avenue shoe. We illustrate ten shoes . . . typical examples of our very complete new Fall collection.

Mail and phone orders filled according to O. D. T. regulations. Please enclose coupon No. 18 with your mail order, and send to Saks store nearest you.

New York Chicago Beverly Hills Detroit

MILGRIM

NEW YORK • WHITE PLAINS • CLEVELAND • DETROIT

Suit and velvet-collared companion coat in finely textured 100% all wool herringbone by Anglo. Quality rayon lined with Earl-Glo. In natural, brown, green or blue; junior and misses sizes. *Salymil Shop*

Suit . . . $29.95
Companion
Coat . . . $35.00

Modelled by
JOAN ROBERTS,
lovely star of the
hit musical "OKLAHOMA"

MARSHALL FIELD & COMPANY

CHICAGO

GEORGE PLATT LYNES

Synonymous with Sunningdale . . . the magnificent casual clothes American women love so wisely and so well. Starred in a new collection, this pride-and-joy costume, designed by Traina-Norell: nutmeg colored coat, made of luscious Rodier wool fleece, with Indian lamb revers and cuffs, over creamy hand-loomed wool dress, perfectly simple.

Sunningdale SHOP

Frost Bros. San Antonio

Endlessly correct two-piece mesh by *LOUISE BARNES GALLAGHER,* with details planned to flatter. The dress, $98.95. Lilly Daché hat.

FROST BROS. SAN ANTONIO, TEXAS THE GATEWAY TO MEXICO

Dobbs
For the girl
he remembers...
the label
he remembers...
In a wartime world, Dobbs sets new standards of style origination and wearability in American hat fashions created for our times.
Dobbs New Yorker $10.95 · Dobbs Five Hundred $7.95 · Dobbs Freedom's Lite $12.95
Light colors slightly higher
DOBBS
DOBBS HATS • Park Avenue at 53rd Street, New York, and at fine stores everywhere

Coat by Dave Bellsey
Fabric by Pacific Mills
Worsted Division
261 Fifth Avenue, New York
Pacific
Worsteds Woolens

RAWLINGS

Black wool tunic and skirt, embroidered with a blaze of green and gold and red.
Papakha (Cossack for hat) in clipped ostrich.

the Wm. H. Block Co.
INDIANAPOLIS

Foxbrownie design, "Aurora Borealis," exclusive with Thalhimers in Richmond. This night-black rayon crepe dinner dress and matching babushka, blazed across with lights of beading and sequins.

Thalhimers

The Fashion Store of the South for 101 years

RICHMOND, VIRGINIA

BUY MORE WAR BONDS
Famous-Barr co.
ST. LOUIS
the COSTUME ROOM
Dramatic play of color in this Pattullo suit,
designed by Jo Copeland. Mexicali Rose wool
in gay contrast to the black Persian lamb
collar and buttons, and the dancing ball fringe.
it's smart if it's right
it's right
if it's "Famous-Barr"

JOFFÉ

The charm of
simplicity
elegance
distinction
embodied in
Nettie Rosenstein's
basic suit
naturally at HIMELHOCH'S DETROIT

HORST

Out of this world

Fantastically beautiful colors for your fingernails . . . the nineteen shades of CHEN YU . . . created from dreams to give hands the beauty they need to keep company with beautiful clothes and beautiful jewels. A luxury, of course, but practical for every-day wear too; CHEN YU's utter and complete disdain for chipping takes care of that!

CHEN YU long-lasting nail lacquer
made in U. S. A.

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Laros
LINGERIE

Sheer loveliness, tailored perfectly to your individual figure, plus that craftsmanship in making that assures personal satisfaction and long wear . . . you find all these in your slip made by *Laros* OF BETHLEHEM

RUFFLES FOR THE BOYS
DEFINITELY A DRESS TO PLEASE...
FEMININE PICTURE-FRAME FRILLS
FOR YOUR AUDIENCE, ADEPT AND
HANDSOMELY SIMPLE LINES TO
DO FOR YOU EVERYTHING YOU
WANT A DRESS TO DO. PURPLE;
FUCHSIA; EMERALD OR BLACK
PURE WOOL; MISSES' SIZES.
35.00
FASHION SALON • THIRD FLOOR
ARNOLD CONSTABLE
FIFTH AVENUE AT 40TH NEW YORK • NEW ROCHELLE • HEMPSTEAD

A LOUISE BARNES GALLAGHER

DRESS WITH SATIN HIGHLIGHTS, FROM

OUR "FAMOUS DESIGNER" COLLECTION

FLORENCE REICHMAN HAT

STERN BROTHERS FORTY-SECOND STREET WEST NEW YORK

Nutria and Tweed

First-run drama by *Mangone* . . . in a nubby, monotone tweed with notched tuxedo and generous pouch pockets of nutria. A suavely tailored suit beneath.

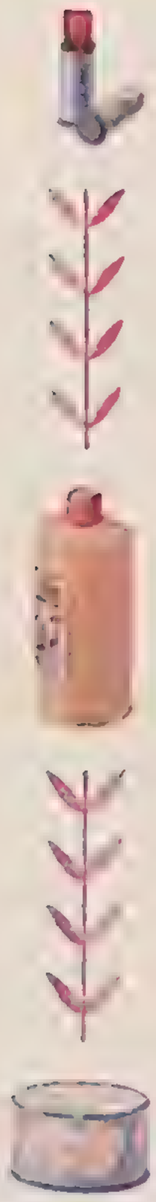
JOSEPH HORNE CO • PITTSBURGH

Pick-me-up: When you try to reconcile the hard common-sense of buying what is wise, this Fall, with the tempting prospect of buying something beautiful...the new clothes in Hockanum Woolens will point the way: So goodlooking you can't resist them, so dependable a quality that you can't afford to overlook them.

HOCKANUM
Woolens

Hockanum Mills, Rockville, Conn. • Founded 1809 • Division of M. T. Stevens & Sons Company, North Andover, Mass. • J. P. Stevens & Co., Inc., New York, Selling Agents

America's Valiant Women



Anne Burras created the first Anglo-Saxon home on this continent when, in 1608, she married John Laydon at Jamestown. Her daughter, Virginia, was the first white child born in the colony of Virginia.

Many of the problems which she faced in her wilderness home were not unlike those which confront the women and mothers of today. And true to the traditions left them by this first homemaker, our modern women are overcoming their problems with the same courage, unselfish effort and devotion.

For three generations Avon has been associated with homemakers of America bringing to them . . . their homes . . . the finest of cosmetics. And today each Avon Representative is proud to serve you and millions of other busy American heroines who are working for Victory. She makes available exquisite beauty aids so dear to every feminine heart . . . so essential to the spirit . . . so necessary for new inspiring loveliness. Welcome your Avon Representative . . .

BE HOSTESS TO LOVELINESS

Avon

COSMETICS

at Radio City, New York

Copyright 1943, Avon Products, Inc.

Versatile black Rodier wool officer's coat, equally smart for day or evening. With fabulously jewelled hat and muff, exotic as a sultan's favorite. For glamour at the Camellia House.

Designers' Shop

Chas. A. Stevens & Co.

State Street, Chicago

Heatherton *casuals*. . . . the longer you wear them the more you'll love them.

The suit, of imported Shetland in wine, green and brown; the coat, of superb tweed in a blending plaid pattern. Each $69.95. Cashmere sweaters in harmonizing colors, $12.98.

Hattie Carnegie Original

GEORGE PLATT LYNES

Picked for performance . . . the new way to select a dress

HENRI BENDEL, New York • NEIMAN-MARCUS, Dallas • BONWIT-TELLER, Philadelphia

JULIUS GARFINCKEL, Washington • J. W. ROBINSON, Los Angeles

ENKA RAYON • 206 MADISON AVENUE • NEW YORK

They fell in love at Noon!

...because that's when they met. And his heart turned cartwheels when he looked at her. For even in bright sunlight, her complexion had an exquisite, fresh radiance. No obvious make-up tricks...no harsh powdered look... just Tussy! When you start the day with Tussy make-up, you start the day *right*. And end it still looking beautiful —with that young, young look!

Know your insignia? *Two full stripes on a Navy officer's sleeve mean he's a Lieutenant, Senior Grade —and proud of it!*

Buy War Savings Bonds and Stamps *Now!*

Tussy *SAFARI POWDER BASE CREAM*

Creamy-moist foundation. Helps hide tiny blemishes. Rouge blends more evenly...powder clings longer. Your face takes on a transparent bloom! *Fair, Medium, Sungold.* $1.*

Tussy *SAFARI FACE POWDER*

Wonderfully sheer-textured...light and fine...Tussy Safari Face Powder gives your skin a youthful, smooth appearance. Delicately scented with intriguing *Safari* fragrance. Choice of flattering skin-tone shades. Box, $1.*

Tussy *LIPSTICK*

Creamy-textured! Softening! Indelible as you could wish. Flattering fashion-right colors including: rosy *Jeep Red*, brave *Fighting Red*, clear, rich *Safari*. Each $1. Cream Rouge, $1, Compact Rouge, 50¢.*

*All prices, tax additional

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TUSSY COSMETIQUES
683 FIFTH AVENUE

Tussy — *for that young, young look*

Exclusive Tweeds for Town and Country in Davidow Fashions at fine stores everywhere

THIS SUIT IS CUT WITH THE DAVENTREE EDGE, A COLLAR AND LAPEL FEATURE* THAT KEEPS YOUR LAPELS FLAT AND SMOOTH UNDER YOUR COAT.
*U. S. PAT. NO. 2,318,295 BY DAVIDOW, 550 SEVENTH AVENUE, NEW YORK CITY.

JAECKEL

RANCH MINK

In the Jaeckel manner . . .

dark, rippling mink swept into a gracious trotteur . . . beautiful by day, glamorous by night. Measured in years of service, this Jaeckel mink is one of the most economical fur investments you can make.

Jaeckel

10 EAST 57th STREET

MAJOR H. F. JAECKEL • WALTER F. JAECKEL • TRACY JAECKEL • MURRAY JAECKEL

PECK and PECK

Three little Timbertoppers come to town . . . snug, forward-thinking bonnets that go on a girl's head and stay there. Counting off: that's Chelton III on the end ($3.00), the famous go-with-all beret in embossed chevron felt. Then comes Sous Cloche, verifying the fact that that line is divine on the young. Then Peter Pan's cap, complete with butterflies. (These two, each $5.95). All three in MERRIMAC felt.

NEW YORK • BOSTON • CHICAGO • CLEVELAND • DETROIT • MILWAUKEE • MINNEAPOLIS • PHILADELPHIA • PROVIDENCE • ST. LOUIS

Antoine, who styles the loveliest heads in the world, shares with you the secret formulas of his famous Paris salon. Antoine's dramatic make-up, his creams and lotions—all are fabulously effective in bringing to a woman's face that "cared-for" look of serene poise and beauty: 663 Fifth Avenue, New York, N. Y.

ANTOINE

fashion

has a passion for

D'Orsay Butterfly

pumps

. . . and every woman with the know-how and knack with clothes will say, "me too" . . . especially these days when one pair of shoes must serve the purpose of three. For this classic D'Orsay goes beautifully with everything . . . and adorned with a lavish butterfly bow, it's the most flattering thing that ever graced a foot.

De Luca ORIGINALS

MADE BY ALGY SHOES, INC., EVERETT, MASS. $9.95 AND $10.95

DeLuca Originals on sale at these and other distinguished stores.

J. W. Robinson Co., Los Angeles, Cal.
Thayer McNeil Co., Boston, Mass.
Scruggs-Vandervoort-Barney, St. Louis, Mo.
Rothman's Shoe Salon, Miami Beach, Fla.
The Fair Boot Shop, Fort Worth, Tex.
Queen Quality Boot Shop, Washington, D. C.
Saks, 34th Street, New York City
Mandel Brothers, Chicago, Ill.
Frost Brothers, San Antonio, Tex.
Fin de Siglo, Havana, Cuba
Seidenbach's, Tulsa, Okla.
Selber Brothers, Shreveport, La.
Best's Apparel, Seattle, Wash.
Roy H. Bjorkman, Inc., Minneapolis, Minn.
Dreyfuss & Son, Dallas, Tex.
H. P. Selman & Co., Louisville, Ky.
Noel Feminine Footwear, Hartford, Conn.
The May Company, Baltimore, Md.
City of Paris Dry Goods Co., San Francisco, Cal. • **Name of dealer nearest you furnished on request.**

Quantico...For the suits that take you round the town, round the clock, this is it! Stovepipe crown with a twist that's a triumph.

Freedom Fashions

EXCLUSIVE STETSON TOWN HATS AS WORN BY CAROLE LANDIS, FAVORITE "PIN-UP" GIRL, NOW APPEARING IN 20th CENTURY-FOX PICTURE "WINTERTIME" IN TECHNICOLOR

Thunderbird... Wear it above a town coat with clean, stream-lines to match. Young and wonderful beret, spiked with quills.

Ord...A big, dreamy off-the-face Flare brim that'll make a man remember you and the evening in town.

By STETSON

Stetson hats from $5.95 to $22.50...light colors additional

STETSON HATS, INC., 475 FIFTH AVE., (17) N. Y....ALSO MADE IN CANADA

Harry-Williams, Ltd.

Suited to Sophistication . . . Harry-Williams designs quality fashions for exacting town or country dwellers with over-crowded schedules and no time to worry about their clothes. Suit shown here . . . impeccably tailored in a fine wool with a softly muted stripe . . . just one example of many distinguished styles with the Harry-Williams label.

Coat About $30. Suit About $30. At leading stores throughout the country.

Or write Harry-Williams, Ltd. a department of Grossman & Spiegel • 512 Seventh Avenue, New York

Signatures of
QUALITY
Look for one of these labels in your new Fall hat. They are your assurance of the finest in craftsmanship and materials, blended to give you the very utmost in fashion.
$15 to $25 at America's Finest Stores.
an original Vogue Hat by gerfunkel
bernice charles
Jeanne Tête
Harrison
NEW YORK
an original Vogue Hat by gerfunkel
Miriam Lewis
LORIE
Miriam Lewis
SEVEN ELEVEN FIFTH AVE
NEW YORK
Germaine Montabert
Jeanne Tête
bernice charles
MILLINERY CREATORS' GUILD, INC. • 711 5th AVENUE, NEW YORK

For the store in your city selling my clothes write to Rose Barrack,
530 Seventh Avenue, New York 18, New York

One Girl
Two Moods
TWO GREAT PERFUMES
White Shoulders . . . "for an evening of lights and shadows"
Menace . . . "when one is mindful of her most dramatic perfection"
parfums Hartnell
745 Fifth Avenue New York

Drama
by Nettie Rosenstein
I. Magnin & Co.
California and Seattle

jet
jet
CORDAY
CORDAY

"ONE WORLD"
in Fashion

Optimism is the mood of my new collection. In this steadfast optimism is reflected the spirit of the great women of the United Nations, of such women as Eve Curie, Madame Chiang, Mary Churchill, Madame Molotoff. Though widely separated by space, they are of "One World" in their striving for victory, and in their conviction of success. Their own elegance springs from a supreme assurance of ultimate victory. This compelling spirit motivates my designing.

MAURICE RENTNER

Maurice Rentner ORIGINAL

A KRAUS ORIGINAL

THE RED QUEEN—A STRAIGHT RED CAPE LINED IN BROADTAIL,
A BLACK SUIT UNDERNEATH, A CHECKERED LAMÉ BLOUSE, CHECKMATE.
SUIT, $98.75. CAPE, $195. BLOUSE, $39.75

Neiman-Marcus DALLAS
WHEN YOU COME TO TEXAS

Vanity Fair lingerie is naturally lovely... unaffected and charming in every detail. How easy it is...and how wise...to preserve its precious rayon jersey daintiness. Just a few styles (in these days of scarcities)...and a bit of care...will keep you constantly groomed in refreshing good taste.

Vanity Fair

Vanity Fair Mills, Inc., Reading, Pa.

Buy Bonds Today for Victory Tomorrow

HUTCHINSON

From cocktails to cock-a-doodle-doo... a shower of royal fleurs-de-lys in black on an Aristocratic Bemberg* rayon brocade in midnight blue... tailored by Trigere. Two-piece suit... about $100.

HENRI BENDEL—New York • **NEIMAN-MARCUS**—Dallas • **NAN DUSKIN'S**—Philadelphia

*BEMBERG *is the registered trade-mark of the* AMERICAN BEMBERG CORPORATION, *261 Fifth Avenue, New York*

TO THE BEAUTY OPERATOR...

A Toast

To her deft hands
To her pleasant smile
To the "lift" her skilled touch
Gives to war-weary patrons
To her a toast
For she also serves
Who keeps our spirits high

—*PAUL RILLING*

Rilling

A DISTINGUISHED NAME IN BEAUTY SHOP SERVICE

Needlepoint
in
High Drama!
a hat to live in and love – 100% Virgin Wool. The tag is big and soft – accented with wood.
each $5 and up
in Baltimore at HUTZLER BROTHERS
in Baton Rouge at DALTON COMPANY
in Boston at FILENE'S
in Brooklyn, N. Y. at ABRAHAM & STRAUS
in Chicago at CARSON PIRIE SCOTT & CO.
in Cleveland at THE MAY COMPANY
in Columbus, Ohio at THE FASHION
in Dayton at RIKE-KUMLER COMPANY
in Des Moines at YOUNKER BROTHERS
in Detroit at J. L. HUDSON COMPANY
in Hartford at OUTLET MILLINERY COMPANY
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in Jackson, Miss. at R. E. KENNINGTON COMPANY
in Kansas City, Mo. at HARZFELD'S
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in Milwaukee at SMARTWEAR-EMMA LANGE, INC.
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or write for the name of the store in your city to
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MARIAN STEPHENSON

JUNIOR Carlye ORIGINATIONS

Carlye salutes American womanhood. Carlye has been proud to dress the blithe young girls of America in the charming junior dresses they love so well. And now these girls have taken a new fashion to their hearts—the uniform of service in the WAC, WAVES, SPARS or MARINES. Trim, jaunty, military and alert, these young girls have matured to a deep purpose, and are doing a tremendously vital job to speed the day of Victory! ENLIST NOW—YOUR COUNTRY NEEDS YOU!

CARLYE DRESS CORPORATION ★ ST. LOUIS, MISSOURI

The Satisfaction of having the Finest

UTICA
PERCALE
SHEETS AND
PILLOW CASES

A FINE COMBED FABRIC
OVER 200 THREADS TO THE INCH

Regardless of Price...
you can buy nothing finer

UTICA PERCALE

When you choose Utica Percale sheets, you have the satisfaction of knowing that regardless of price you can buy nothing finer. You will realize how true this is the first night your body is lulled to sleep by their silk-like texture.

Utica Percale sheets are conscientiously made to the highest quality standards. This calls, first of all, for the use of lovely long staple cotton. It calls for putting this cotton through the extra combing process, to give the finished yarn lustrous beauty and extra strength. Finally, it calls for weaving so fine that over 200 threads are squeezed into every square inch.

As you would expect, Utica Percale sheets are far more luxurious—*and far longer wearing*—than percale sheets made from coarser yarns or by cheaper methods. Their first cost is a little higher, naturally . . . but if you look at cost per year, Utica Percale sheets are a positive economy.

We shall be glad to send you a free swatch upon request. Utica and Mohawk Cotton Mills, Inc., Utica 1, N. Y.

THE FEEL OF SILK . . . THE STRENGTH OF LINEN

"Busiest woman in Texas"—*but not too busy for beauty*

Mrs. Gladys Tuley found the time to make herself over—reaps the rich reward

LET'S let Mrs. Gladys Tuley of Markham, Texas, tell her own story: "So much of our happiness," says Mrs. Tuley, wisely, "depends on our secret opinion of ourselves. I was so miserably dissatisfied with my figure, skin, carriage and poise, that I avoided the mirror, ignored myself as much as possible. My twenties had been a whirlwind of college, teaching and fashion art, but when I settled down on a combination ranch and rice farm, doing my own housework, I gave myself up to all the weariness and thousand little ailments of middle age—at thirty-one!

"Then the DuBarry Success Course came into my life—and proved to be the best companion I ever had. I lost nine pounds the first week and felt glorious. I became limber as a willow. After losing 46 pounds without becoming wrinkled or flabby, can you blame me for having such faith in the Course? It has brought me such vibrant health and so much vitality that I not only do a man's work, but have the energy to take my place in the Red Cross Motor Corps, and still have time for my favorite hobbies."

• • •

NO MATTER how busy *you* are—at home, in office or war work—you owe it to yourself and the job you are doing to feel and look your best. More than 90,000 women and girls of all ages from 16 to 60 have found the DuBarry Success Course a time-saving way to be fit and fair. The Course brings you an analysis of your needs—skin, hair, figure, weight—then shows you how to follow in your own home the same methods taught by Ann Delafield at the Richard Hudnut Salon, New York. With your Course you receive a generous supply of DuBarry Beauty and Make-up Preparations.

When the Success Course has meant so much to so many, why not find out what it can do for you? The coupon will bring you full information.

Before

A few months ago, when this picture was taken, Gladys Tuley was hiding from mirrors. Forty-six pounds overweight, hair arrangement unbecoming, skin dry and leathery—is it any wonder that she was dissatisfied?

After

Through loss of excess weight; a softer, more flattering hair style; new knowledge of skin care and make-up, Mrs. Tuley achieved this startling transformation in her appearance.

Busy?

A rancher's daughter, a rice farmer's wife, Mrs. Tuley does all her own housework . . . All the cooking . . . Extensive home canning...Raises chickens and cares for a big Victory garden . . . Paints flowers and animals in oil ...Breeds pedigreed Chows . . . Is a Red Cross worker . . . A member of the Motor Corps . . . An aircraft observer . . . A DuBarry Success Course graduate!

Gladys Tuley gives the Success Course the credit for the sparkle and vitality she gained. Six weeks of "Eating as a Beauty Eats," Simple fun-to-do exercises, and the justly famous DuBarry Beauty Rituals were her secret.

DuBarry Success Course

ANN DELAFIELD, *Directing*

RICHARD HUDNUT SALON,
Dept. SW-1, 693 Fifth Avenue, New York, N. Y.

Please send the booklet telling all about the DuBarry Home Success Course.

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Mrs. _____

Street _____

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Upper Right, VOYAGEUR* *I, $12.95* · *Center,* ALLURE* *II, $15.95* · *Lower Left,* CONTINENTAL* *I, $10.95* · *Lower Right,* FIFTH AVENUE* *I, $7.95*

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JULIUS GARFINCKEL & CO.

IN THE NATION'S CAPITAL

STRATEGY OF SURPRISE . . . TWEED SUIT WITH SEQUIN BLOUSE FOR AFTER FIVE.

TONI FRISSELL

Whichever way the wind blows...

you'll be suitably dressed in

LEEDS' REMOVABLE-LINING COAT

If it blows cold, whisk in the lining and revel in its glorious warmth. If it blows warm in September as it does in May, go your merry way in this smart coat *as is!* With or without the lining (which has leather wristlets) this is a treasure in tailoring . . . a year-'round find in any of Leeds exclusive fabrics: fleeces, coverts, twills, tweeds lined with Duchess Acetate Rayon. Comfort note: the Patented Lastex Action Back* gives you plenty of freedom to stretch!

Coat Featured in Lustra-Cuna

With fur lining, ***$85.00 up***

With genuine leather lining, ***$39.95 up***

LEEDS LTD. COATS, INC.

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Lovely Ladies Love

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TRADE MARK

GLOVES

LOVELINESS THAT LASTS...

Their clean-cut, casual look and rich antelope texture become lovelier with every washing! No wonder they call dawnelle "America's superfine double-woven cotton gloves." Sketched: DIXIE . . . about $2.25.

Made of that marvelous Elvette* fabric

Look for this label

*Reg. U. S. Pat. Off.

MANNE & WEILL, New York • Kansas City • San Francisco

Picture yourself in this lovely tuck-in rayon crepe dress . . . soft music playing, a mood to remember . . . whimsical laughter caught gaily in moments of leisure. Its every line spells feminine flattery. About $40.

DRESS DRAMA

in the making

. . . The fabric, inevitably by Rosewood . . . Rich, alluring rayon crepe, happily named "Main Event" . . . escorting you to smart luncheons, theatre, patriotic festivities, cocktails at dimout time . . . Making a business of seeing that you look your smartest for *your* important events . . . Making your dress the gorgeous creation it is, whether you buy it ready to slip into or sew every stitch with your own fair hands.

Look for MAIN EVENT in smart shops and in the fabric departments of your favorite store.

J. ROSENHOLZ, INC. • • • 1410 Broadway, New York City

A Rosewood Fabric Means Quality Without Compromise

Truly Superb Gloves!
SUPER-LAVO DOESKIN . . . $3.50
(Baby lamb)
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(Mocha lamb)
with WONDER WASHABILITY
truly Superb gloves made only by the Superb Glove Company • Johnstown, N. Y.

THE *Carolyn** SIGNATURE

Distinguished in appearance, a coat that carries the Carolyn signature is not outmoded after a season or two of wear. Carolyn fashions are thoroughbred—based on quality of fabric; undated lines. And yet their look is advance, their style is topflight. As in this town coat of pure wool, with soft lapels and wide cuffs of Ocelot. 10 to 18. About $100.

John Frederics Hat

Exclusively at these stores—

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Carolyn Modes

*Reg. U. S. Pat. Off.

are sold exclusively in: New York at **ARNOLD CONSTABLE & CO.**, 5th Ave. at 40th St.; Calif. at **HALE BROS.**; Cincinnati at **MABLEY & CAREW**; Philadelphia at **GIMBEL BROS.**
And in 100 fine stores throughout the country. For the name of the store in your city, write National Modes, 128 West 31st Street, New York City.

THE Carolyn* SIGNATURE

Confidently, you look to the Carolyn signature for fashions for your bright, important hours. Here you discover a mood of elation in an afternoon dress with soft sparkle and glitter, an advance creation in Schlanger's "Francine" rayon crepe woven with Celanese yarn. Peplum and cuffs are of wool hand-crochet, sequin flecked. Sizes 10 to 18. $29.95

John Frederics Hat

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YORK, PA.....P. WEIST'S SONS

Carolyn's Modes are sold exclusively in Cuba by EL ENCANTO of Havana, at prices subject to tariff regulations.

For the name of store in your city, write National Modes, 128 West 31st Street, New York City

*Reg. U. S. Pat. Off.

Indianapolis at **H. P. WASSON & CO.**; Chicago at **MANDEL BROTHERS**; Washington at **THE HECHT CO.**; Tulsa at **BROWN-DUNKIN**; Salt Lake City at **AUERBACH CO.**

The stores listed may not charge more than the maximum prices permitted in accordance with OPA regulations.

*Aralac ... fibre of beauty in modern fabrics

... introduces Chinchara in the windbreaker of an exciting country suit. This soft pile, combining wool, ARALAC and mohair, is the smartest fabric news of the season! Skirt and facings of Aradine, a smooth gabardine weave of rayon and ARALAC.

Jacket $29.95, skirt $8.95 ... ginger with faun, natural with chocolate, or all white ... Sizes ten to sixteen.

BONWIT TELLER NEW YORK **MARSHALL FIELD & COMPANY** CHICAGO **HIMMELHOCH'S** DETROIT

*T. M. REG. U. S. PAT. OFF. BY ARALAC, INC., A DIVISION OF NATIONAL DAIRY PRODUCTS CORPORATION

Geared for the
seventy-two hour week—
a lovely loud red coat,
a hardy classic black suit,
both in Vanspun
pure Shetland tweed.
Suit, $49.95
Coat, $49.95
Also in spruce green,
Persian brown,
or Oxford gray.
Calf pouch, $19.95
Felt by Daché.

Scruggs
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TEMPTATIONS

in French Room Shoes

Eve knew . . .
and today's daughter
rediscovers the
persuasive lure of Cobra,
in French Room Shoes!
Glistening and fascinating
. . . in burnished brown.
Temptations you needn't
resist, at Chandler's
surprising prices!

genuine
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just
$5.50

at all Chandler's shoe stores

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20 RUE DE LA PAIX • PARIS
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Beauty's Most Flattering Ally—
La Tausca
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FINEST
*Simulated
LA TAUSCA • FIFTH AVENUE • NEW YORK
INVEST IN VICTORY—BUY U. S. WAR BONDS!

SIGN UP YOUR STOCKINGS IN THE CONSERVATION CORPS

BREV *for small legs* — MODITE *for middling legs* — DUCHESS *for tall, full legs*

MAKE SURE THEY'RE PHYSICALLY FIT

Belle-Sharmeer's Leg Size Chart* sees to that. The salesperson at *Belle-Sharmeer* headquarters in your city will use this chart to tell just what leg-size you should wear. And the stockings she prescribes will be proportioned to the *width* as well as the length of your legs! *Perfect* fit—especially important in rayons!

GIVE THEM REST, CARE AND FRESH AIR

Don't hoard, but have enough so you can let each pair dry thoroughly after washing. *At least* 36 hours. Always wash stockings with gentle soap before the first wearing, and pop promptly into suds after each wearing. Protect them from garter torture by bending knees when you fasten garters. They'll thrive!

ENLIST THEM IN THE RIGHT DIVISION

Sheers aren't equipped for heavy duty; so put them in the reserves—for formal evenings only. Send service sheers into action for town, business, spectator sports, informal evenings. Always wear service weights for duty when the going gets rough. Do this, and your stockings will last *so* much longer!

**All Belle-Sharmeer departments use a special Belle-Sharmeer Fitting Chart that tells all!*

BELLE-SHARMEER

STOCKINGS

... in all leg sizes

BUY MORE UNITED STATES WAR BONDS!

VALUES
FOR 1943
"Value", says Webster, "is the property of a thing which makes it useful or desirable." Your activities determine which of these joyces is most useful to you... your fancy tells you which is most desirable... your feet will welcome the cushioned comfort of your choice. In black, white and army russet. If you do not find joyces, write for the name of the store nearest you. We cannot accept coupons or sell joyces at retail.
By joyce
PASADENA, CALIFORNIA
N.B. LOOK FOR THE LINING...IF IT DOESN'T SAY "JOYCE", IT ISN'T A JOYCE

THE WILLIAM CARTER COMPANY, NEEDHAM HEIGHTS 94, MASSACHUSETTS

The wizardry of wool jersey . . . the magic answer to "what to wear" to town, to country, to dates . . . the choice of fashion creators who set the pace and spirit of the young of the world. Here, excitingly brought-to-life in a frock by Silver Junior, who for years has worked-little-wonders in this fabric medium. Of Heller's JERLIDA, the marvelously soft-to-the-skin, rayon backed wool jersey (50% wool, 50% rayon)*, famous for its rich, mat surface. In Night black, struck-by-lightning blue, aglow at belt with brazen copy-cat gems. About $25.

Heller Jersey

The fabric that's become a fashion

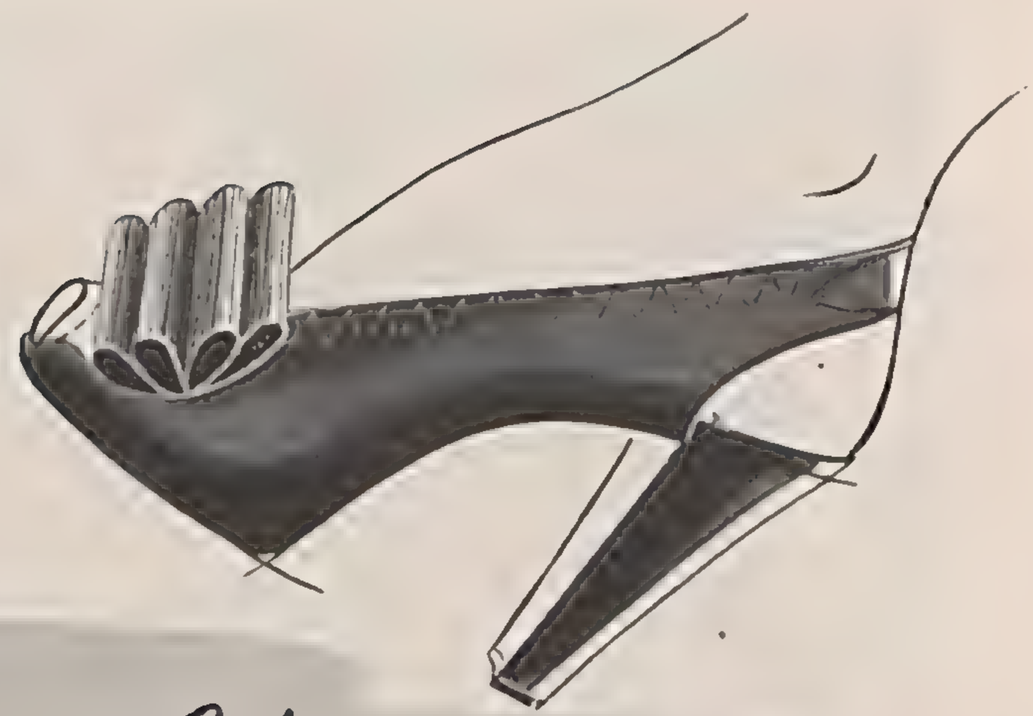
WILLIAM HELLER, INC. • 1071 SIXTH AVENUE, NEW YORK 18, N. Y.

*This fabric also obtainable at your favorite store

The Fame of a Name...
Rollins
AND
Celanese*
—two great names—
have joined to produce
AMERICA'S
fastest selling rayon stocking
We are continuing to put plus values
in Rollins hosiery
DISREGARD THE LOW PRICE
To get Rollins superior quality and Rollins
exclusive Secre-Seal* finish
INSIST ON THE BRAND
You'll love the new Rollins shades for Fall, too:
DAWN, DAYLIGHT, DUSK
"If it's Rollins it's Right"
BUY WAR BONDS AND STAMPS
*Reg. U. S. Pat. Off.
©ROLLINS HOSIERY MILLS, INC., DES MOINES, IOWA

THE MUSKETEERS are an imaginary idea of the 1840's but the two-piece dress in pure wool is a reality you can't resist. Black and new Fall colors. About Forty-five dollars. At fine stores throughout the country. Adele Simpson, Five-thirty Seventh Avenue, New York.

SPEND IT WISELY...BUY...



Names You Know! Shoes You Love!

In these days when your sense of value is so acute . . . CONNIES and JACQUELINES are your assurance of good grooming...good shoes...good wear . . . good taste! Designed to add flair to your simpler daytime costumes ...charged with drama for times when you want to look loveliest! Shoes that make you glad to "clip the coupon!"

JACQUELINES $6.95 AND $7.95

CONNIES $5 AND $6

Some styles slightly higher

Jacqueline designed by WOHL

Connie SHOE CREATIONS

WOHL SHOE COMPANY, SAINT LOUIS, MISSOURI

Humming Bird

STOCKINGS WORTH WAITING FOR

Don't blame your merchant if he doesn't always have Humming Bird stockings. His supply is limited because war has reduced the output. But Humming Bird quality is always uniformly high. These are finer stockings, better fitting, longer wearing, more carefully tailored. That's why so many women agree Humming Birds are well worth an occasional wait!

Humming Bird is making war goods, too—sturdy stockings for the WAC, and precision parts for planes, tanks and ships. Our plant flies the "Minute Man" Flag for the purchase of War Bonds.

Rhapsody

miss deb slips

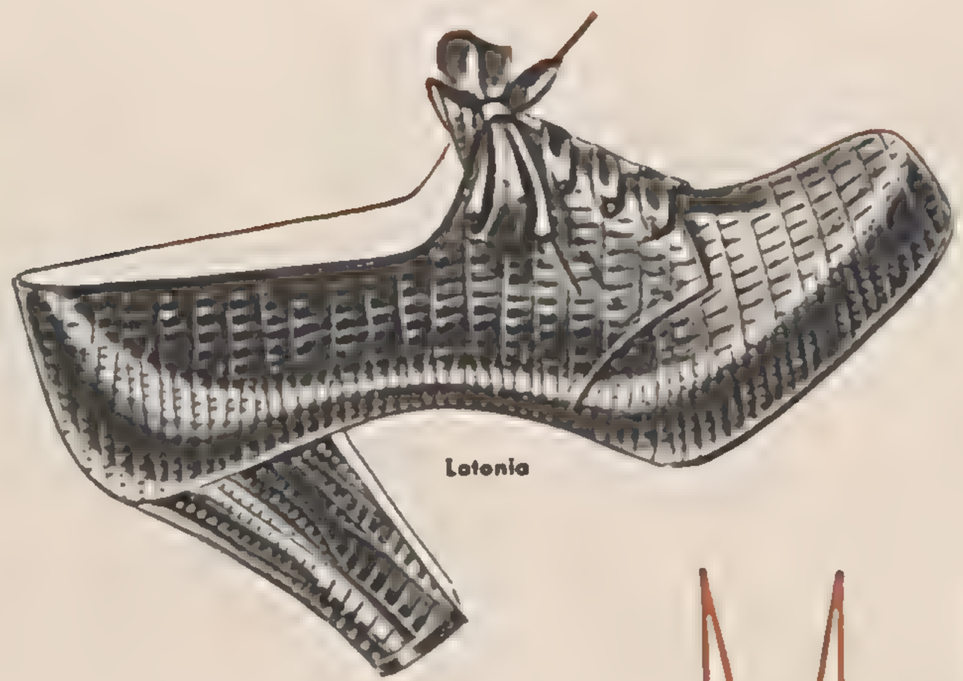
Treasured for that special distinction which only smartly designed slips can give you — appearance, texture and lasting loveliness. "miss deb" slips are refreshingly feminine, amazingly serviceable and are made of lingerie fabrics usually found in much higher priced slips. About $2.25

PEERLESS RAYON SATIN
AND
CREPE ELEGANCE

STYLECRAFT LINGERIE, INC., 38 EAST 30TH ST., N. Y. C.

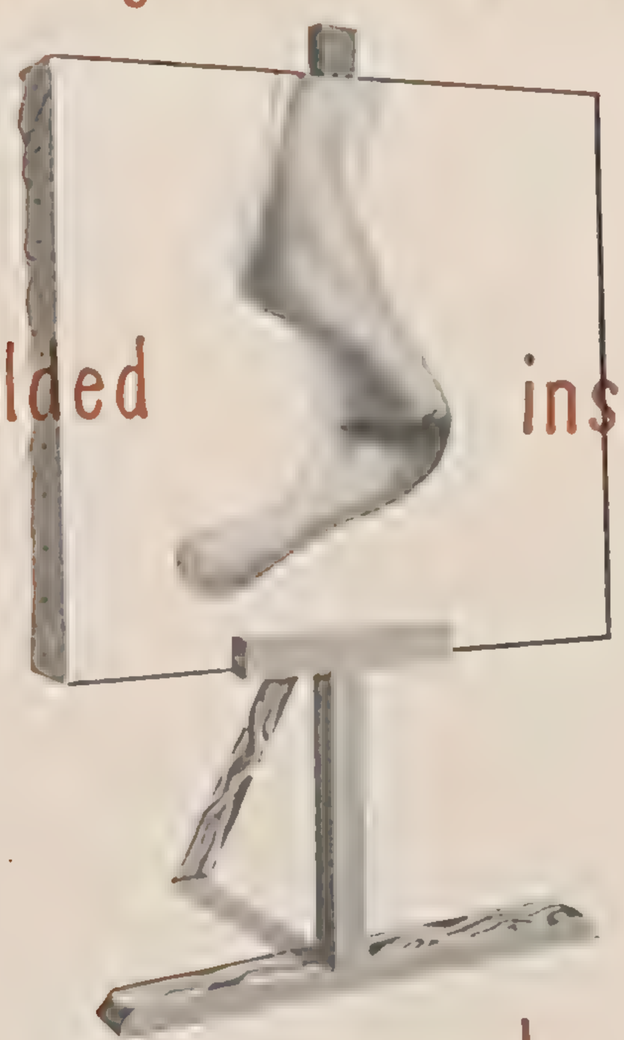
For a Real Walking Shoe

Clovis



Latonia

There's nothing like a Matrix



with that wonderful moulded inside sole...

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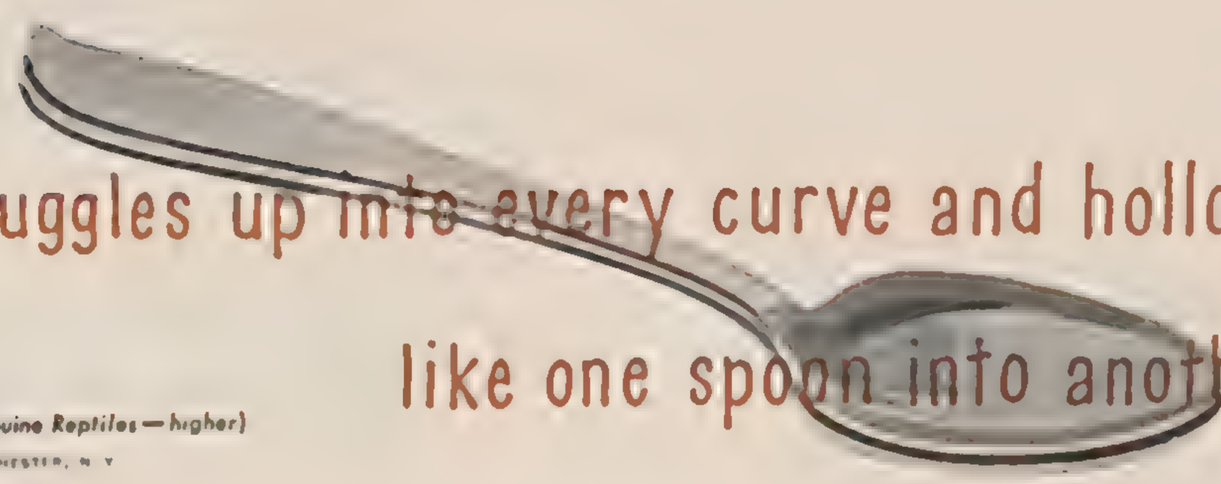

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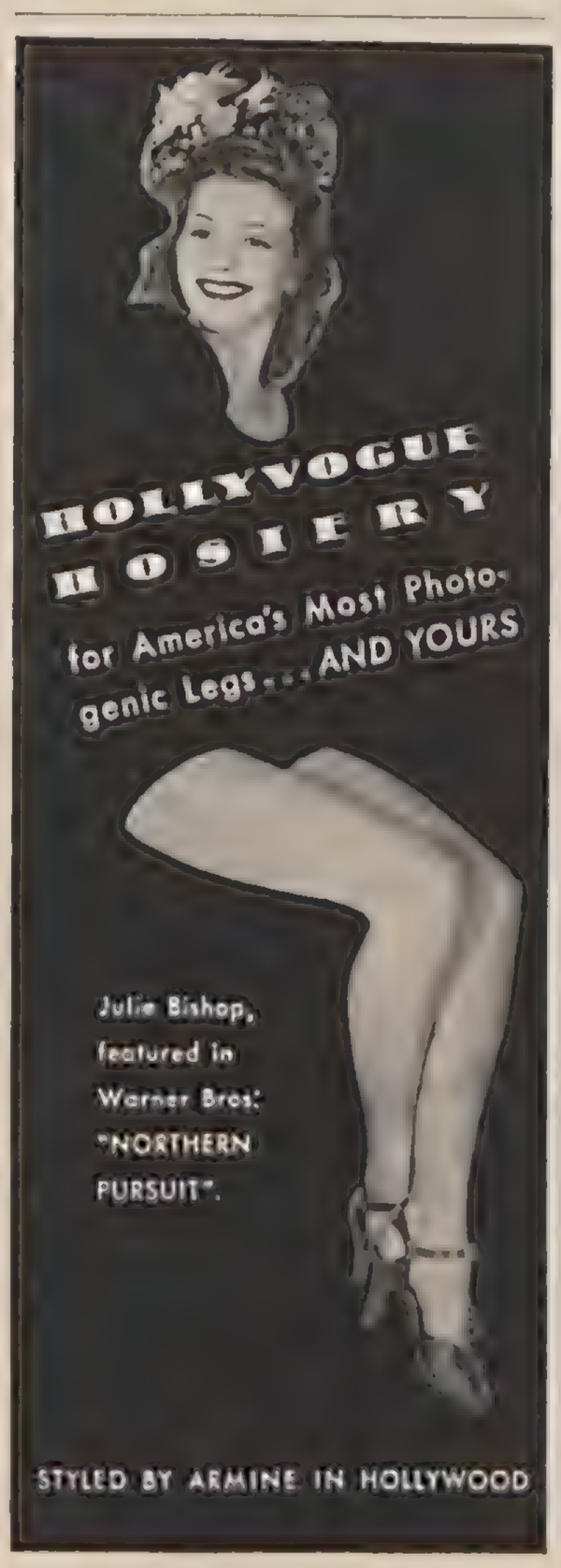

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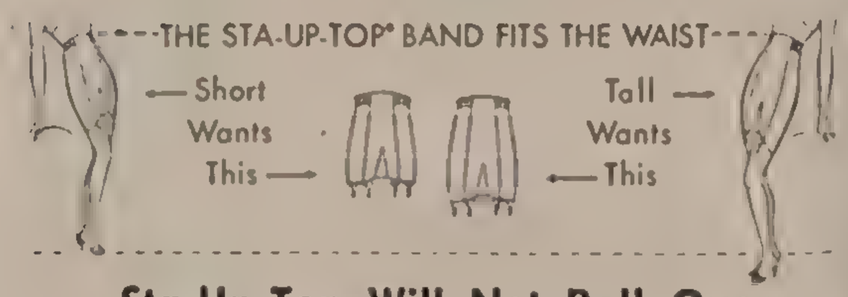

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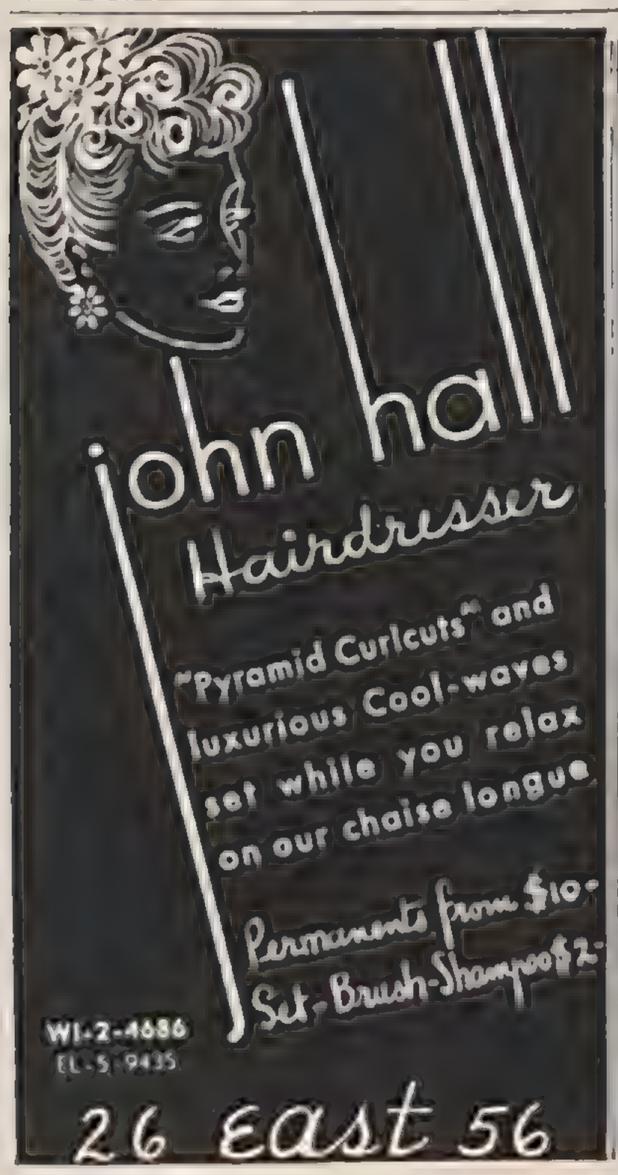
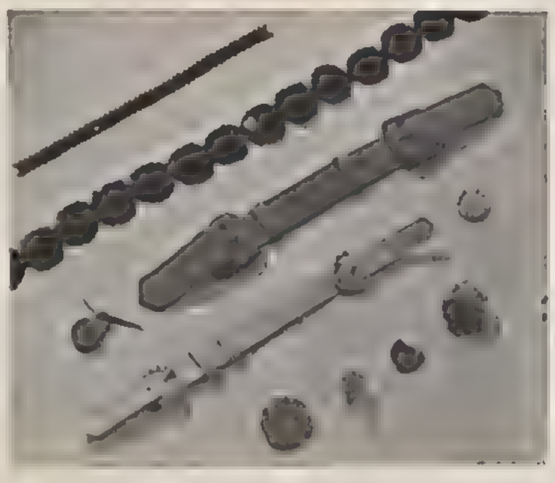


A Shop

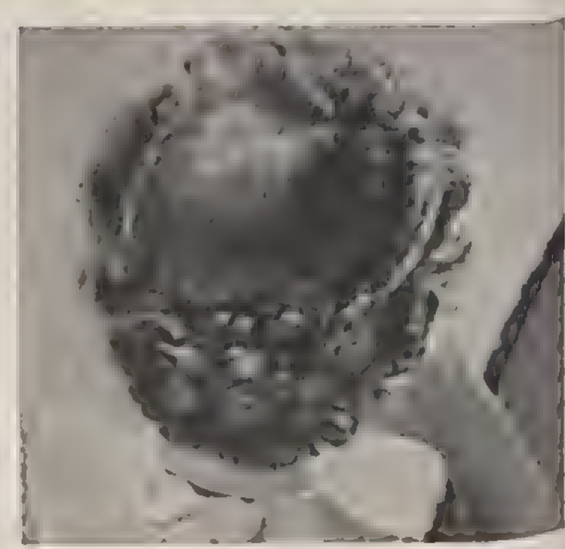
Stocking Cap Headline— hand-made of striped cotton, with a wool tassel. Here is the answer to the snug head look. Wear this stocking cap with your suits, pinafores, and jumpers. The jumper shown here is of pure silk jersey, so eternally good-looking and, like the stocking cap, easy to wear. The jumper is $17; the stocking cap, $10. From Knize, 20 East Fifty-sixth Street.

Fascinating Notions. Black jet and sequin trimming. Made-to-order suède or calf belts, with buttons to match for your wool dresses. Rhinestone-studded buttons that will turn last year's black suit into this year's dinner-suit. These and other trimming treasures at S. Semler, 514 Madison Avenue.



Old-World Glow in this Louis XV. brass wall sconce (11" wide by 17" long), painted antique white and pink. The cut-crystal prisms and mirror will reflect either candle or electric light. The sconces are $65 a pair. James Amster, 140 E. Fifty-third Street, has these, and other decorative items.

PERMANENT SHORT CUT SHORT TIME



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Hound

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Cut Out for You...Dunhill tailors keep a file of customers' measurements so that they can easily shape a suit (like this?) for you. Shown is a British worsted in brown shepherd's plaid, having both town and country possibilities. It has a one-button closing, and a front pleat. $135. All materials used are British imports. Dunhill Tailored Clothes, 1 West Fifty-second Street.

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VOGUE STUDIOS

Suits Take Notice of this hat. It's a good heading for autumn. A large black tricorn of fur felt about the size of a padre's. Belting ribbon edges the rolled brim, and more of it makes a little bow on either side of the low crown. $10.95. George T. Horne, 410 South Jefferson Street, Roanoke, Va.

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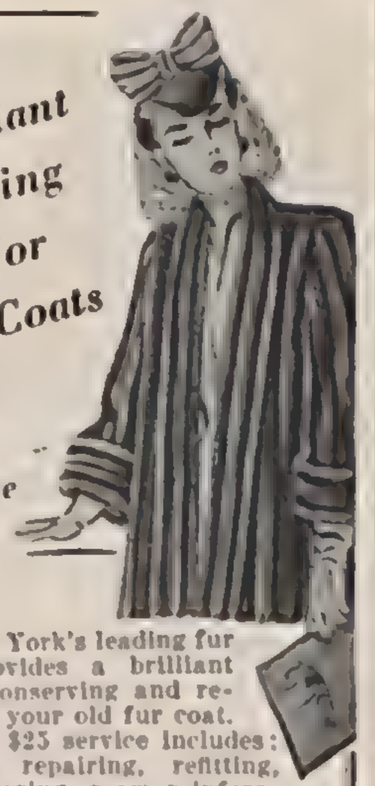

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Sizes 10 to 18

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South American Flavour from the meat-wealthy Argentine in this brisket beef and its progeny, corned-beef hash. CAP Brisket Beef, 2-pound tin (requires 18 points), is $1.95. CAP Quick Frozen Corned Beef Hash (requires 3 points); 1-pound package is 44 cents. La Pampa, 368 W. Fifty-seventh St.

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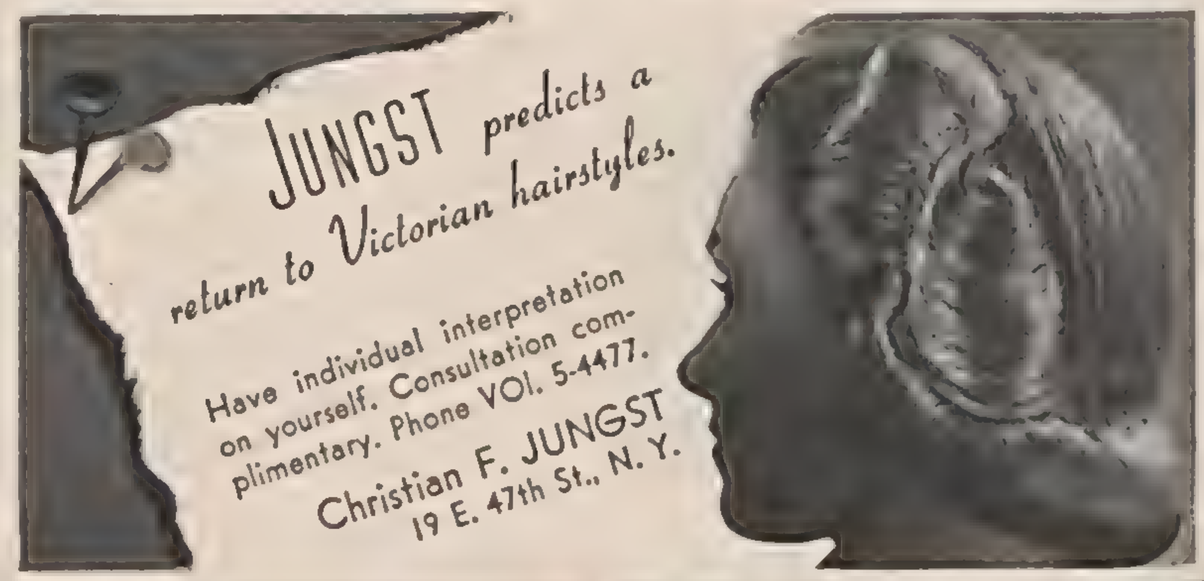

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VOGUE STUDIOS

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SEPTEMBER 15, 1943

VOGUE

INCORPORATING VANITY FAIR

Published twice a month by

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Publishers of British Vogue, House & Garden, Vogue Pattern Book, and Glamour

RAWLINGS

ON THE COVER. Make it yourself of cotton velvet with the brown bloom of nutria—this gentle dress, a foil for your grandmother's gold. Tiny collar, raglan sleeves. "Easy-to-Make" Vogue Design for Dressmaking 9810. Back view, page 148.

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THERE ARE TWO VOGUES: AMERICAN and BRITISH
(French Vogue is temporarily suspended)

EDNA WOOLMAN CHASE
Editor-in-Chief of the two Vogues

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420 Lexington Ave., New York
Cables: Vonork, New York

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CHANGE OF ADDRESS: Write to Greenwich, Connecticut. Four weeks' notice is required for a change of address or for a new subscription. In ordering a change, give both the new address and the old address exactly as it appeared on the wrapper of the last copy received.

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Vogue's-eye view of

measure for measure

This is the time to measure, to weigh, to allot. To count coupons and cash.
This is the year for buying War Bonds and buying Essentials.
In this issue is a set of invisible scales. Yours to measure with as you read.
Measure for measure. Measure your Will-Power against your Woman-Power.
Measure your clothes-wishes against your clothes-needs.
Measure your own proportions against the narrow shadow of the new silhouette.
Measure the bulk of your coiffure against the sleek heads shown here.
Measure a snug little hat against a great, big jewel.
Measure the beautiful range of current materials with the measure of a good pattern.
Balance a wool suit, a satin suit, a velvet suit with pre-plotted accessories.
Measure short, loose coats with a stem-silhouette...and tip the scales.
Herein...take the Measure of Fashions which measure up to Autumn, 1943.

Eric/43

TAKE THE MEASURE OF FASHION

The Autumn Collections in Four Dimensions

THIS is the year our Government talks softly and carries a big yardstick—L-85. This is the year designers hew to the line, and clothes keep close to us. But this is also the year when all good clothes gain back what they forfeit in length, width, breadth, by a dimension beyond measure—the fourth dimension of Time.

In this issue, see clothes that speak of Time Present—with their narrow-gauge-rightness for Now; of Time Future—with that timeless, classic quality of all things that seem likely to stay; of Time Past—with their nostalgic awareness of having lived before. Take a close view of eleven newest measures, from head to foot:

HAIR: On the newest heads, 2 inches in front, 1 inch in back, brushed flat on top and swirled in the softest shingle you never saw back in '26. Long hair is a put-up job.

HATS: Head-hugging caps; helmeted heads; bonnets with no height at all. Fedoras and toques 4 or 5 inches high. But high or flat, all hats are neat as a knob.

COLLARS: No coat collars wider than 5 inches, but they stand up around your ears and make the most of themselves. No double collars. And sometimes no collars at all.

SHOULDERS: Straight and curving, but none out of proportion (unless they're your own). Epaulettes are something we just don't get any more unless we go out and win them.

NECKS: High for day. Turtle-necks if you like. Evenings—low as you dare (a question of propriety, not priority). V, square, oval, and round. Bare-back halters for night.

SKIRTS: Go on being door-crack narrow, much less than the law allows. 5 nights out of 7, skirts are short; long, for parties at home, an officer's dance, or charity ball.

COATS: About 33 inches is the new length, over pencil-slim skirts (like the green coat on the opposite page). Popularity, 50-50 between fur-lined coat and fur-less Chesterfield.

SUITS: The short dinner-suit (in satin or velveteen) is a wise measure for city life this winter. Let accessories, not length, tip the scales to the size of the evening.

FABRICS: More and more clothes of 100% wool (stocks are bigger now).

ACCESSORIES: Gloves, one-button for day; long-longs for evening. New frameless bags use not even a penny-weight of metal. Great are muffs. Belts, 2 inches wide. Newest belt is sash.

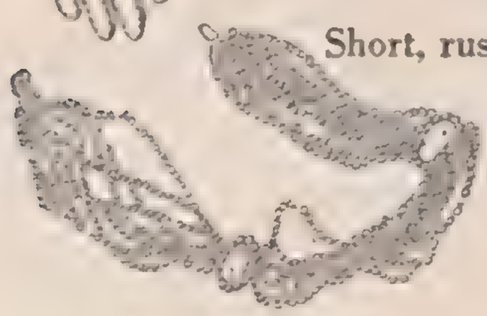
HEELS: One time when it makes good sense to say "the higher, the fewer." Seen everywhere night and day, the 1½-inch heel. No one toddles any more, except maybe the baby.

THE SUM TOTAL (opposite)

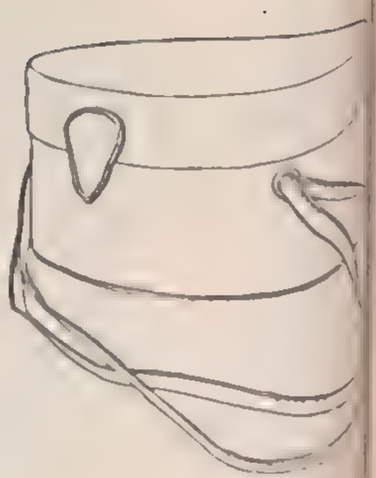
Take the measure of this bright green coat—three-quarter length. The width of the narrow skirt. The height of the towering toque. The bulk of the outsized Persian lamb muff. The slender measure of her veiled face, with its right measure of brightness in Bendel's "Coral, Day" lipstick tint. Measures that total your own standard of taste, quality, fitness. Wool coat, black wool dress, felt velours toque, accessories: Henri Bendel Originals

DAY SUIT...TWEED

RAWLIN



Fine tailoring, an asset in itself, calls for accessories that keep the pitch.
Add to this pen-slim day suit of imported black tweed, silk grosgrain-edged,
accessories with the pleasant under-accent of contrasting rusty brown—here sketched.
Short, rust-coloured gloves with little gilt metal knots at the cuffs.
A multi-strand necklace of ginger-brown jet, joined with pearl-and-rhinestone circles.
Handsome rust-coloured suède bag in the shape of a man's collar-box.
The suit, Knize. Hat and accessories are from Hattie Carnegie



AFTERNOON SUIT...DUVETINE

Black-and-brown harlequin sleeves that ask to be remembered—and are—
on this otherwise all-black afternoon suit of imported duvetine.

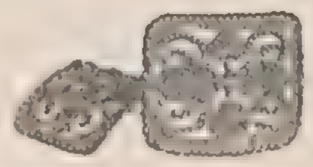
Accessories carry out the brown of the harlequin pattern; little brown stocking cap; deep saddle bag of brown felt, drawstring tied on both sides (also sketched right); brown capeskin gloves, by Superb; brown alligator and lizard shoes (sketched left); and just for a late-in-the-day-flash of light—a rhinestone and gold-leaf pin.

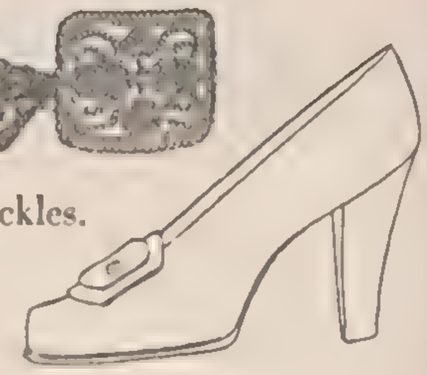
Suit, Falkenstein. Accessories, I. Miller. Choker necklace of La Tausca pearls

DINNER-SUIT...VELVETEEN

RAWLINGS

Eloquently simple—this dinner-suit of imported black velveteen, silk braid-edged.
Perfect background for important accessories. Dress it up or down to size of evening.
For little evenings—black velvet beret; white gloves; white silk and rayon crêpe blouse.
Or with no other touch of white than a belt of American broadtail; sketched left.





Black suède DeLiso Deb pumps with faille buckles. Alternate with cut steel buckles.
Traina-Norell suit, in sizes 10 to 16: Bonwit Teller: Marshall Field: Nan Duskin.
The accessories—shoes, buckles, belt—are from Bonwit Teller

EVENING SUIT...SATIN

For unalloyed excitement—this shining black silk satin dinner-suit, superbly cut. Jacket off, you have a short dinner-dress with a black lace top and a satin skirt.

Add black satin gloves and headband (or little close-cap) with a single jewel.

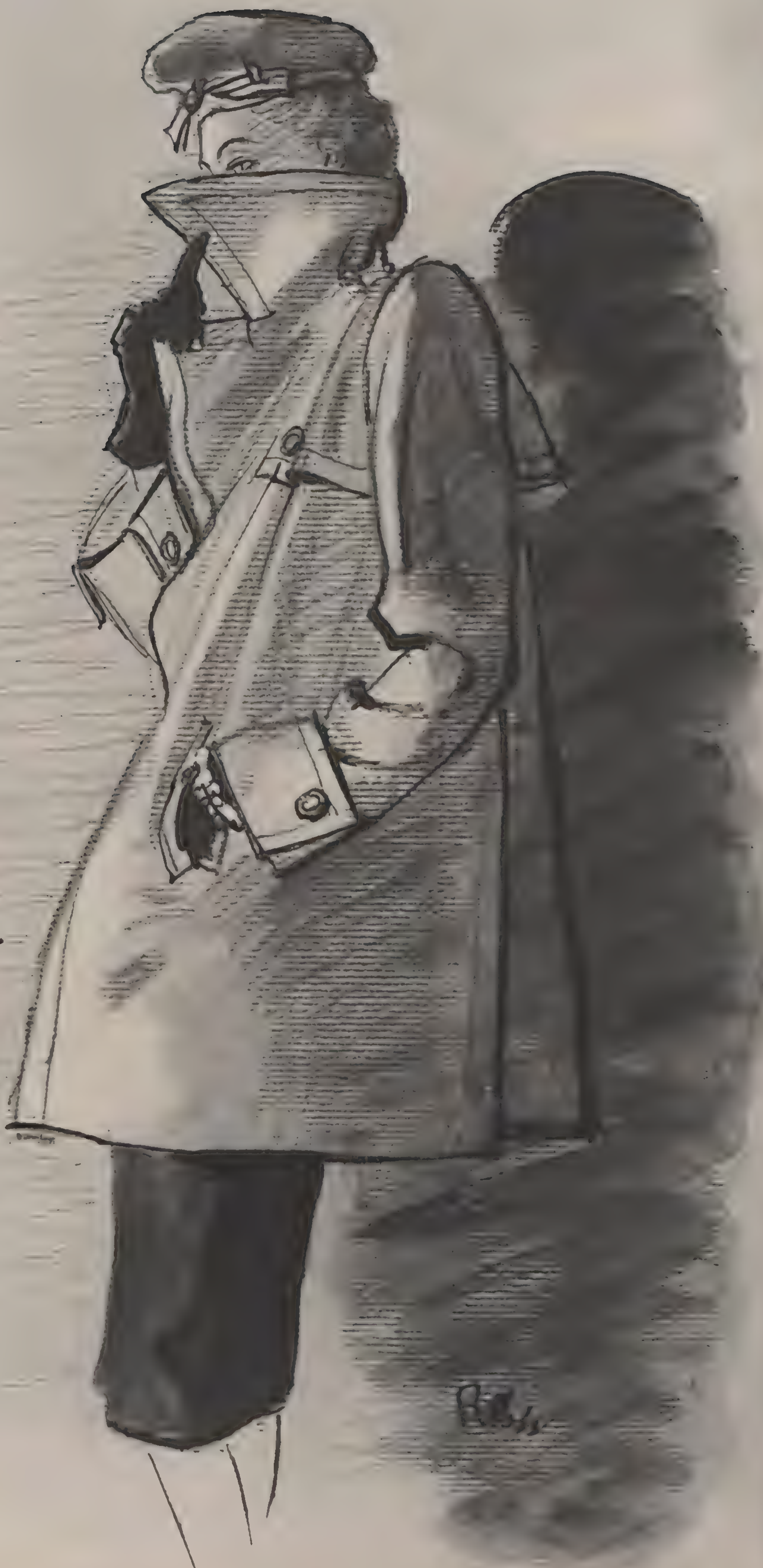
Carry an outsized Josef double envelope bag, glistening with beads of jet.

Sometimes wear a black lace and sequin scarf, sometimes a jewelled clip.

Nice footing—these black satin pumps, with an optional glint of cut steel buckles.

The suit, a Sophie Original, and all accessories are from Saks Fifth Avenue

RBW



Short Coat Slim Skirt

Short, straight coats—an exciting variation for the stem-slim silhouette beneath.

(*On this page*) Short, decisive coat of sulphur wool, masterfully cut. Wear it over its own two-piece dress of green and wine-coloured wool (or over a black dinner-dress). The green beret has a red ribbon. Coat, dress, beret: Jay-Thorpe Originals.

(*Opposite page, far left*) Short, loose coat with purposeful dash. Of black and red wool. (*Left*) Tapered brown-and-beige dress. Mediæval hood. Of Rodier wool jersey. Embroidered falconer's gloves. All: Adrian Originals. From Bonwit Teller; Vandervoort's; Marshall Field; Frost's.

THE LEXICOGRAPHERS' LOYAL OPPOSITION

Ilka Chase writes an open letter, disagreeing with Dictionary sophistication

To the Messrs. Funk, Wagnalls, Webster, and the Century lads, too.

DEAR LADDIES,

It is with a heavy heart that I indite this epistle, because for many years you-all and I have been closer than you think. I hang breathless not only upon your words, the entire four hundred and fifty-five thousand of them, but I abide scrupulously by your pronunciation, wavering only slightly in the case of tomato and tomayto, but hewing to the line in the instance of squālor versus the more colloquial squalor; also I suppress my own personalized and colourful spelling in deference to your stern, yet just law. I tell you of these ties that you may appreciate what this letter costs me, for boys, you and I have reached a schism. I pale before the realization; it is as if Harry Hopkins turned from the President, but one must be brave and face the truth. We are split upon the rock of "Sophistication," "Sophisticated," to be precise, and I am doubly sad, for basically the rift is needless.

Although you do not come right out and say so (specious quibbling, I'm afraid, lads), you imply that the Sophisticated are a bit on the snide side. See your own definitions:

SOPHISTICATED: *Funk and Wagnalls*—"Worldly wise, deprived of natural simplicity."

Century—"Perverted, corrupt, adulterated, impure, hence not genuine, spurious."

Webster—"Deprived of original simplicity; made artificial or highly complicated."

One senses all too clearly that the simple heart beneath the homespun is more your dish, but I maintain that your definition of Sophisticated is wrong, that the simple heart is indeed the sophisticated one, and vice versa. You doubt me? Let me prove it.

Consider food and clothing and shelter. Surely these are no trivialities. No one can deny that they are the Fundamentals, the big Basics, the very Foundations, blah, blah, of our Great and Victorious blah blah blah, and I say to you that this Democracy, blah, blah, Pure American Womanhood and Food, Clothing, and Shelter.... Thunderous applause.

Why, they can't miss, superficially, but how badly they do miss in actual fact, unless approached with the sophisticated (Chase definition) point of view.

Let's begin with food. I always think one does better after a good, nourishing meal, don't you? Millions of Americans fill their stomachs with lethal doses under the misapprehension that they are stuffing themselves with sophisticated "party" food. The loathsome "dainty" salads served in Coffee Shoppes across the face of the land are enough to turn the stomach on sight; what must go on in that locale once the affront has been funneled into it sends the more thoughtful scurrying for the sulfanilamide. Half a canned peach, a prune, a ripe olive, a slithering strip of pimento, and a gob of mayonnaise do not constitute a salad, and at a sophisticated table one would never have to endure this indignity.

Your Italian and French peasants are true sophisticates, in that they know good eating, a simple spaghetti dish with butter and freshly grated cheese, the flavour not contaminated by sauces of dubious meat. A tossed green salad dressed with oil and vinegar, salt and pepper, and a little dry mustard is a delectable dish. A wooden pepper-mill to grind whole peppercorns is prized by the knowledgeable far above the chaste silver shaker emitting emasculated white pepper, but the misapprehension persists that fancy fixings are sophisticated ones. Melons are served with laboriously crenelated rinds gaping upwards at the eater like sharks' teeth. Why? It in no way improves the flavour, æsthetically it is an offense, and it wastes infinite time. A sophisticated cook, that is, one with a sense of proportion, the gift of organization, experience, and a gourmet's palate, would never in the world tolerate this kind of nonsensical chichi.

WE have in this country marvellous sea food, clams, for instance, of the most subtle and provocative flavour, but most Americans never taste it due to the fact that they immerse the clam bodily in a mess of palate-searing cocktail sauce, completely obliterating the delicate natural taste. As a people we sin endlessly against the *(Continued on page 126)*

Miss Ilka Chase (opposite) ➡

In this double-barreled photograph are both Miss Chase and her portrait by Richard Kitchin, who is now having a one-man show at the Denver Art Museum. Mr. Kitchin, a young Englishman who has shown his work in London and Paris, lived in Yugoslavia until the Germans came, and then went to Hollywood, where he paints his cool, decorative portraits, mixing the heads of his subjects with odd bits of sculpture and far-off landscapes. This portrait of Miss Chase is one of thirty in the current show.

In this photograph, Miss Chase wears a long, gold-embroidered dinner-dress (from Bergdorf Goodman).

Miss Chase, who cocked a snoot at her life in "Past Imperfect," of which 250,000 copies were sold, has ready for November publication her new book, "In Bed We Cry," a novel about a fairly hot-blooded crew involved in the cosmetic industry—it's all funny and sad and full of love.

Miss Ilka Chase

Hats Hair } FOR THE NEAT LITTLE Head

SOMETHING is happening to hair. Something radical and beautiful. Hair that hung like a pall around the shoulders is being gathered up into a close chignon or cut to within an inch of the head in back (two inches in front). Hair that was brushed to a high pompadour and caught with combs and pins is being braided and pinned against the head, or knotted low. The result is a neat little, pretty little head. New and feminine and full of wiles. It had to be. It is cause and effect working in fashion. When skirts are whittled to shoulder-width...when coat collars turn up against the wind...when jumper dresses, narrow-as-a-bean, come to favour, then it's time to coif your hair close against your head...or cut it.

The shingle, in its 1943 aspect, is soft and pretty. The two-inch length in front and on top and over the temples makes an aura. Hair shaped to within one inch of the back of the head is hair you can brush around to the side. It is sleek and smooth...and neat as a pin. Granted, to cut your hair may take courage and *will* take the skill of the best hair-cutter you know. Show him the photograph on page 87; trust him to translate it into your special idiom. And remember to brush your shingle *around* your head in back, from ear to ear.

There are other ways to achieve a small, neat head. Keep your hair long, smooth on top, dressed in a little bun. The same shining little roll, the same serene, sweet, hair-parted-in-the-middle look of the late 'Twenties, the early 'Thirties. Or braid it and pin it into a tight chignon. Or keep your page-boy, but net it neatly...close to the nape of your neck.

There's balance now with heads so sleek...for a fedora to tilt over your brow, and no conflicting masses of hair in the back. There's room again for the cloche to frame your face in a shadow-box. There's smoothness now, for the disarming skull-caps that smooth down over the top of your cranium and become almost a jewelled wig in velvet. There's security for a sailor...and simplicity enough to take a fine, smoothing face-veil. We show you five of the new neat little hats: a bonnet, a pill-box, a beret, a cloche, a sailor...and how to wear your hair for them (pages 90, 91).

Whatever you do with your hair: whether you cut it off and brush it around...or brush it and braid it and pin it flat...or part it and brush it and roll it into a bun...remember to keep the essential outline of your head true. The new little hats will have beautiful balance, and the slender up-and-down dresses will have extra grace. And the tuxedo coat that horseshoes fur up around your ears will look as if it belongs, and welcome. And the Field-Marshal's collar that you turn up against your ears will become the right background for your neat little head. The bare-back jewelled-strapped evening dress will be more exciting. The jersey jumper with the turn-over collar will be *your* fashion, if your head is small...and neat...as the heads on the following six pages...

← Jewelled Bonnet (opposite)

Smallest, most elaborate of all the little hats. A tiny pink bonnet paved with glitter. Encrusted with tendrils of gilt embroidery. Wear it with a netted page-boy, as shown, or with a shingle, or a close bun. John-Frederics; Frost Brothers; Filene's; Famous-Barr. Ruby-and-diamond clip, Harry Winston, Inc.

THE SMALL HEAD AND

Behold the Shingle! You haven't seen it since the late '20s.
Not since the days of rumble-seats and raccoon coats.
But you'll see shingled heads this autumn. Nostalgically new.
Logically in sequence with 1943's sleeked-up neatness.
Perhaps you saw the Traina-Norell collection—
and the mannequin with the small, shingled, pretty head.
Perhaps you already see a Shingle in your own mirror, cropped close and moulding your skull.
Now, not the brusque, boyish Shingle of 1926—but a soft-spoken version, with a feminine little *flou* in front.
Now, not for every head—but for the one in several which is really well-shaped, worth showing.
Now, not a simple matter of hair on the barbershop floor—but a coiffure to entrust to an expert hair-dresser.
The Shingle—so right in relation to this year's clothes. The greatcoat collar turned up around your ears.
Smooth build-up to one of the wonderful small fedoras, clapped straight on your head, tilted forward across your eyes.

THE SMALL HEAD AND *The Bun*

Behold the Bun!—a way to shingle-sleek contour, without snipping a single hair.
Another way of achieving the autumn 1943 look—a bathing-cap-close coiffure above a narrow silhouette.
Perhaps you won't choose the Short Cut to a small, glossy head.
This is the Long Way 'Round—long hair smoothed and shining, coiled neatly at the back.
The Bun—new and right with this year's deep, head-hugging cloches, skull-caps, baby bonnets.

The Shingle

LITTLE HAT...BIG JEWEL

RAWLINGS

The Jewel Diamond bowknot glistens at the edge of a face-framing cloche.
A new shape for elegance, a new place for glitter. Cartier.

The Hat Manipulated cloche of glossy black soleil,
silk-corded. Hattie Carnegie design.
From Lindner Coy; I. Magnin; Rich's

The Jewel

Glowing headlight of topaz tiered on gold;
a clip in the shape of a convex curve.
Worn on the bowknot of her hat. Cartier.

The Hat

Close-as-a-bathing-cap turban, of hatter's plush; tied in a front bow.
Not a hair in sight. Hattie Carnegie design. The Blum Store

The Jewel

Her pear-shaped diamond stickpin,
compelling as the Cyclops' eye.
Worn centered aloft. Harry Winston.

The Hat

Close-coiled, shining black satin, shaped in a side-draped turban,
harks back to the severity and high-glossed glamour of Theda Bara days,
while setting the close-cap mould of Now. Lilly Daché design. J. P. Allen

NEAT HAIR...NEAT HATS

The Pill-Box Braid your hair and pin it up for this hatter's plush pill-box. Red velvet lining. Grosgrain streamers. Lilly Daché; Frederick and Nelson

The Skull-Cap Braid your hair into a chignon and smooth it down for this shaped-to-your-head velvet-and-passementerie cap. Topaz earrings; cap: Bergdorf Goodman

The Cloche Gather your hair low at the nape of your neck for this bonnet-cloche. Black velvet. Give it a diamond pin, and veil your face. John-Frederics; Himelhoch's

Sou'wester Smooth your hair on top for this velours felt cloche. Pin its wide brim with a jewel. Hattie Carnegie; William H. Block

The Sailor (Opposite page) Fasten your hair in a neat bun for this brushed felt sailor. Little dagger of real jewels, Hat original: all, Bergdorf Goodman

RAWLINGS

"Always Remember How Long the Winter Is"

Dehydration—the ancient and beautifully simple way to keep the surpluses of summer for the long winter months of this war. New methods, developed by the Department of Agriculture. Old methods, praised in ancient times by the classical poets.

Title by Cato. Article by the modern expert, Iles Brody

DEHYDRATION, drying of food for preservation, is as old as the earth; and as new as the moon in crescent. Prehistoric man dried in the sun the meat he couldn't eat at one sitting. The Egyptians, the Chinese, the Greeks, the Romans, lived mainly on dried food. And did you know that when Charles VI. of France fitted out his ships to invade England, back in the fourteenth century, the holds of his vessels were laden with yolks of eggs, powdered and packed in primitive containers?

Charles' egg powder must have been a dreadful mess. Modern dehydrated food, on the other hand, is really excellent. It is just as good as fresh food in most cases, and, for some dishes, better than fresh food. People who haven't tasted it are under the impression that dried vegetables and fruit have an insipid flavour, or, rather, that all the flavour has been removed through the processing, that dried food tastes not unlike straw. They ought to try it and form an opinion afterwards!

The present rediscovery of dehydrated food was due, however, not to gourmandise, but to the lack of food in England at the start of the war. For in 1941, at the time when shipping space was more precious than diamonds, the authorities were distressed to find that, along with edibles, one hundred and fifty thousand tons of water were shipped to England! No, not in barrels, but in the food we sent over there. These torrential figures represented the useless moisture in fruits and vegetables which are seventy-five per cent. to ninety-five per cent. water.

SO two years ago, U. S. leaders, military and civilian, got busy. They resolved never to ship water abroad again and, by concentrating on dehydration, were soon able to send to England six boatloads of food instead of one. (To take just one example: dehydration reduces the weight of milk eighty-five per cent.) They started feverishly to dehydrate all the edibles which lend themselves to scientific drying—potatoes, cabbage, onions, carrots, tomatoes, pumpkin, squash, peas, beans, celery, milk, eggs, soups, even chopped meat, besides apples, pears, peaches, cherries, plums, and bananas.

Then, with our own Armed Forces growing, we developed our own reasons for needing dehydration: a shortage of ships to carry food to the men overseas; a shortage of metal to use for preserving food at home; an urgent need to preserve every ounce of food we could for the home front. If you think that there is a food shortage in the United States today, I must tell you frankly that it will probably get worse in the near future. After Christmas, the food shortage will be much more serious, especially in fruits and vegetables which have their biggest crops in the summer. The more victorious we are, the more territories and peoples we free, the more food we need.

To fill these huge requirements, the Government has priorities on dried potatoes, cabbage, carrots, beets, onions, and rutabagas. However, many things in the dehydrated food line are also available to the public—soups (some in powder form, some in tablets, a few with added vitamin B_1), spinach, celery, parsley, mushrooms, peas, beans, green peppers, tomatoes, and tomato-juice powder. In some stores, you may be able to get dehydrated eggs, onions, and garlic. Most dried fruits are still on the market, too, although some are difficult to get, for they are manufactured abroad. For example, bananas are dried in South America, and banana powder fetches quite a price in North American drug stores, where it is usually kept in stock because of its excellent qualities as a baby food.

BUT it is not at all necessary to rely entirely on the commercially dried products. Almost anyone who can read, can dehydrate food at home. To keep up with changes in this business of eating, I recently attended a dehydration class, and found the other students were only old ladies. Old women, particularly the foreign born, can smell a famine, if only a mild one, far away. And they know, even without having read Pliny, that the garden, its products, and the conservation of its products, is the province of women.

The beauty of the process of dehydration is that it does not require sugar, cans or jars, metal or rubber. It only requires time and a little concentration. The time needed is little, too—in a fortnight you can put away all the dried food a family could eat during a long winter.

The first step is either to buy or make the four trays on which you are going to place the food to dry in the oven. Some department stores have started to keep them, but they are not difficult to make at home. The second step is to get the wonderful Department of Agriculture pamphlet which describes every step of the process.

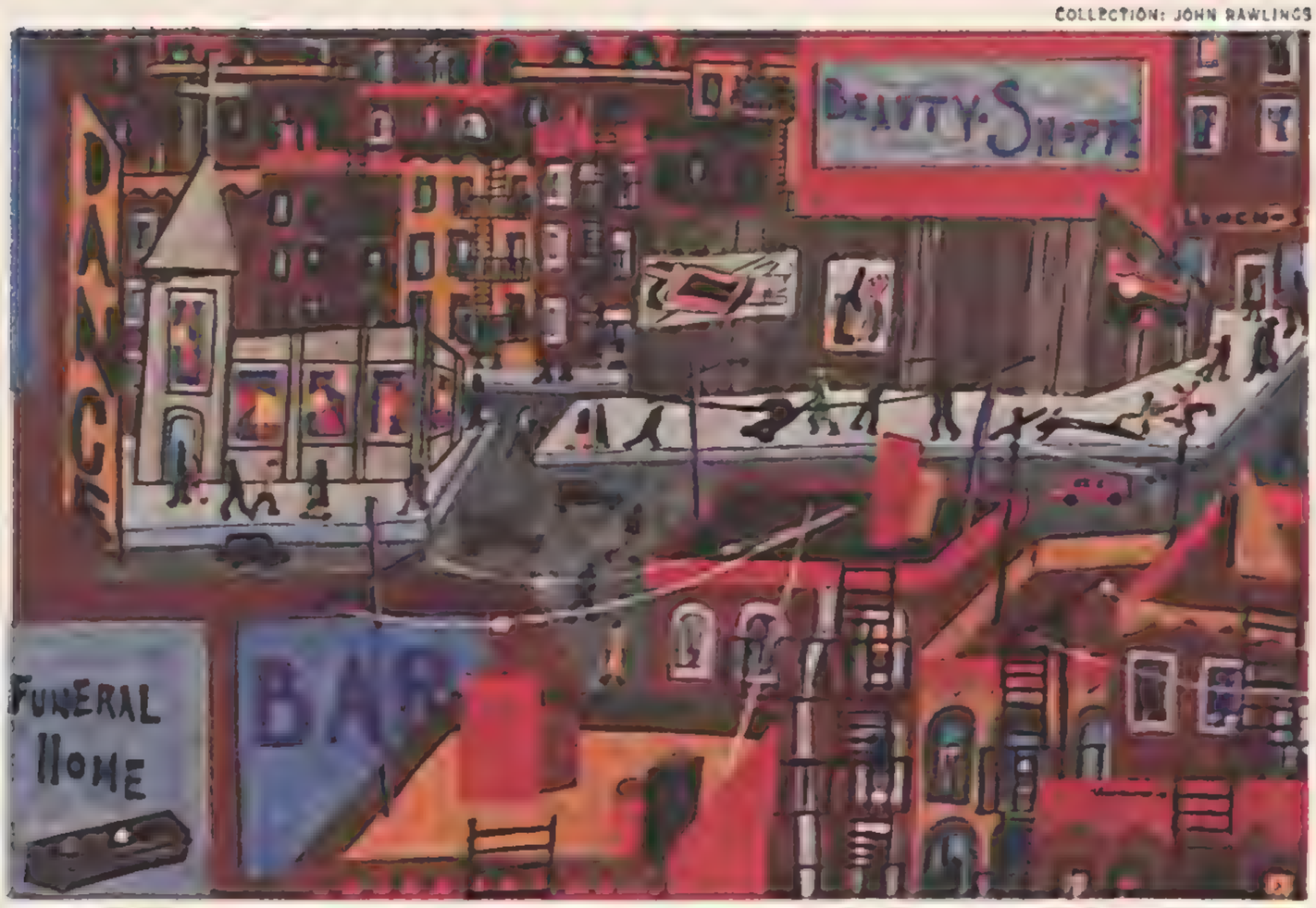
Probably the easiest vegetable to dehydrate at home is the potato. But egg dehydration in factories seems to be really a miraculously simple process. First the *(Continued on page 131)*

RAWLINGS.

TAKING MEASURES

The longest (health) bar in the world has just been opened by Ann Delafield in the Richard Hudnut Salon. For five years, more women than somewhat (105,000, to be exact) have learned from the Success School how to pare down and spruce up. To enhance the excellent exercises and massage that are already *spécialités de* this *maison*, they are now serving, instead of just advising, all those minerals and vitamins, right on the spot. Because you are under an obligation to keep yourself increasingly vital, and because the best of the new clothes require a taut figure, we have shown, with editorial guile against this particular back-drop, a Forstmann tweed and corduroy suit. Its lumber-jacket lines can't take any nonsense from a sluggish and comfortably-padded silhouette. If you want to wear it—but have your doubts about the co-operation you'll get from your figure—try Hudnut's L-85 exercises, devised and named for the new clothes.... Shown with it: a brown jersey, back-sliding beret, suède collar-box bag. Suit alone: Saks Fifth Avenue. About $100. Suit, accessories: Neiman-Marcus; L. S. Ayres

COLLECTION: JOHN RAWLINGS



This is Harlem where the roof-tops seem to spread for miles, where there are many churches, for the people are religious, where there are about four bars to every block

ARTIST IN HARLEM

WORCESTER MUSEUM OF ART

The people live in firetraps, in old and dirty tenements, just a place to sleep

COLLECTION: DR. AND MRS. MICHAEL WATTER

At times, it is hard to get a table in a poolroom, the boys spill out

COLLECTION: EDITH GREGOR HALPERT

Mothers and fathers work hard to educate their children; the libraries are thoroughly appreciated; the churches, the parks, filled with people. The people want a good Harlem

Jacob Lawrence painted these factual reports, without bitterness or preaching, to tell in his own brilliant way part of the uneasy story of Harlem. This twenty-six-year-old Negro, born in Atlantic City, New Jersey, lives in Harlem. In his work he has an extraordinary pattern, with the quality of abstraction, insistence of idiomatic detail, and the harsh, high colours of Matisse. Already recognized, Jacob Lawrence has been bought by many private collectors, by many museums, including the Metropolitan Museum, and the Museum of Modern Art.

OPPOSITE: Mr. Lawrence's own caption: Most of the People Are Very Poor. Rent is High. Food is High

COLLECTION: PIETRO BELLUSCHI

BALKIN

3-PLY LIFE IN VERMONT

Mrs. Truesdale Loening
lives in Burlington...
runs a newspaper,
a farm, and a family

THREE-PLY lives are not unique these days, but a three-ply life like that lived by Mrs. Truesdale Loening in Burlington, Vermont, is more varied than most. Mrs. Loening's days are twisted into a strong cord, the strands of which are her three young children, her farm, and her job as Vice-President of the *Burlington Daily News.*

She lives on the farm in a barn-like, white-clapboard house, not rambling, but stiff and uncompromising, like the character of some Vermonters. Her day begins early—sometimes she has a cook, sometimes not. But there's always breakfast at seven-thirty, in plenty of time for the children to walk to the one-room country schoolhouse with its seventeen pupils, its six grades, and one teacher. Mrs. Loening calls for the children in the late afternoon, listens to their practising in the evening, takes them to her Bible Class on Sunday, as practically all mothers throughout America do.

She oversees the running of the farm, with its acres of produce, its cows, pigs, chickens, and sheep; supervises the planting of wheat and clover; juggles running-expenses versus market prices; decides about buying supplies and new equipment; crowds in hours of war work, as innumerable women throughout America do. But, besides all this, Mrs. Loening is Vice-President and part owner of a daily newspaper, the *Burlington Daily News.* And that, at least, is the kind of work that few women in America do.

Running a small-town newspaper is the happy mirage of almost every big-city professional newspaperman. Now a big-city woman, who has never had newspaper experience, is having the fun of running just such a paper. With her partners, Mrs. Loening puts out a clearly independent paper to some six thousand readers. The *Burlington Daily News* stretches an experimental finger in many directions; helping to elect a Democratic mayor in a Republican state; helping bring new industries to Burlington. (The paper is largely responsible for persuading Bell Aircraft Corporation to open a plant in Burlington, the first such war industry to come to northern Vermont.)

Mrs. Loening and her two partners alternate in broadcasting a daily digest of world news. As Vice-President of the paper, her main interests are in the paper's open-forum policy of publishing both sides of every issue, and in building up circulation figures.

All this is new to Marka Truesdale Loening. Up to three years ago, she was married to Grover Loening, the aviation expert, and divided her time between New York, Long Island, and Palm Beach. Her friends were a blend of the social, theatrical, and intellectual worlds. She gave pretty parties and ran the annual fund-raising campaign for the Henry Street Visiting Nurses. Now she lives all year 'round in Burlington, discovering what many have known for years—the satisfying solidity of small-town American life; exploring what many women have been afraid of—the possibility of doing three jobs at once, and doing them all well.

BALKIN

MRS. LOENING BROADCASTS NEWS AT NOON OVER WBEV

OPPOSITE: Mrs. Loening, Vice-President and part-owner of the *Burlington Daily News,* meets with some of her newsboys to discuss plans for a picnic. Only a scant three years ago, Mrs. Loening, the former Marka Truesdale, gave up her life on Long Island and in Palm Beach and, with her three children, moved up to the cool green and whiteness of Vermont. Today, a hard-working newspaper woman, she divides her time between her office and the farm, which she runs with the professional aid of a farmer, plus the enthusiastic amateur aid of the children.

CONTINUED ON FOLLOWING TWO PAGES

Citizens of Vermont, U.S.A.

Bareback and jubilant, Michael and Priscilla Loening ride down to the lake, followed by their mother and older sister, Louise

In the press room of the Burlington Daily News, Mrs. Loening, busy on a routine inspection, talks to the "roll man," and examines a Webb press

Mrs. Loening talks circulation with a distributor. Circulation figures, now at an all-time high, are one of her chief concerns

BALKIN

In the late afternoon, she stops at the one-room schoolhouse to collect her children; then to walk or bicycle home to farm chores

On the farm, rolling softly down to the very edge of Lake Champlain, Mrs. Loening raises vegetables and keeps chickens, pigs, sheep, and cows

Each evening, before their supper, the children practise; little Priscilla plays the piano, while Michael accompanies her on the guitar

Sunday School

In the white-pillared Congregational Church, sitting in the hard red pews, Mrs. Loening teaches the Sunday School class

Powder in the Wind

Foundation for Beauty

Facts about foundations for face-powder ... how to choose them, how to use them

You can have the prettiest skin in the world—and make it still prettier with make-up foundation. Your problem, then, as far as make-up foundation goes, is not *whether* to use a foundation—but *which* one to use. A make-up foundation, correctly chosen, can co-operate with any skin. Some foundations can screen the face from outside infections. If they're emollient, they can help prevent dry-skin lines. They can give colour to a pallid skin, lend a blush to a tired complexion. Some seem to smooth out a crêpey skin; some conceal freckles and blemishes. And any good foundation will hold your make-up on for at least six hours.

There are three outstanding types of these new foundations-plus: cake foundations, cream foundations, and foundation lotions. Each of these achieves a different effect, and each is meant for a special skin problem. Perhaps you'll want to experiment with all three—comparing the solid, the cream, and the liquid, not only for the way each *looks* on your face—but also for the length of time it takes you to put it on—and the length of time it stays put.

1. Cake foundations...for skin that's young and taut. An enormous percentage of young women consider this type a prime cosmetic necessity. Cake make-up base can be sponged on easily by any novice—it's an effective cover-up for blemishes and freckles, gives a mat surface, and can, if you like, give a much deeper colour-tone to the complexion. Actually, it was developed in Hollywood to give this healthy skin tone to the complexions which were undergoing the first early rigours of Technicolor. It was then released to a clamouring public—a public made up of young women, more than the not-so-young.

2. Cream foundations...are used by almost all ages, and for all types of complexions—but they sometimes take a bit of doing, for the uninitiated. Because of this, women who are accustomed to make-up, and who take pains with same, are the women who are especially partial to this type of foundation. The modern cream make-up base (an incredibly light, fluffy descendant of the first pasty bases) must be applied very sparingly. The easiest way to get a good coverage and an even tint is to use enough cream to spread easily over the entire face and neck, and then blot off the excess with a tissue. Cream foundations usually give a pearly, soft-finished look—and they should be chosen only one shade darker than the skin.

3. Foundation lotions...are a large and happy family. There's the creamy emulsion which can be white, or tinted, and which is usually advised for excessively dry skin. For oily skin, there's a tinted liquid powder—this can be spread all over the face, rather thickly, and then blotted with a soft towel or tissue. A fine powder-film is left—which can, or not, be dusted-over with face-powder. There is also a very new oil-and-powder base which gives the same finish, but is naturally more lustrous—and excellent for dry skins. Medicated foundation lotions are concocted especially for the disturbed complexion. They help to heal the bumps, give cover to the not-too-good skin, and offer powder something to cling to.

Powder in the Wind...a fantasy, opposite. A reality, in Revlon's testing laboratories where, under intense wind-pressure, powder is a whirled about in a great glass tunnel until it becomes "Wind-Milled." Which means—a texture that's cloud-light; a colour so finely meshed with the powder that it will stay true for hours. The new "Wind-Milled" face-powder comes in colour tones planned to complement the shades of Revlon's lipsticks and nail enamels.

IT'S ALL NEW...AND IT'S ALL *On*

New manner for velvet, tailored tersely as tweed. New materials living on velvet—pigskin, white piqué.
1. Neat gilet of white satin on an understated dress of black rayon velvet. Dress, sizes 10 to 20. $70. The gilet, $10. Black velvet beret with a jewelled band. $23. All: Bergdorf Goodman; Marshall Field.
2. White piqué-and-lace gilet on a laconic suit of black rayon velvet. Trouser-pleated skirt; one-button jacket with high lapels. Sizes 10 to 20. $70. Gilet, about $12. Bergdorf Goodman; Joseph Horne.
3. White piqué on black rayon velvet dress. Sizes 9 to 17. $40. Bloomingdale's; William H. Block.
4. Blond pigskin belt and buttons on a Traina-Norell shirtwaist dress of black Bianchini velvet. Sizes 10 to 16. $155. Bonwit Teller; Garfinckel's. Velvet beret, $35. Pigskin bag and gloves. Garfinckel's.
• **Opposite:** White piqué schoolgirl bow-collar, black rayon velvet dress, patent leather belt. Sizes 10 to 20. About $80. Lord and Taylor; Jordan Marsh. Dress and velvet bonnet: Carson Pirie Scott; The Blum Store.

• DIAMOND JEWELS ON BAG AND BONNET; DIAMOND EARRINGS: BLACK, STARR, AND GORHAM

Velvet

ON THESE 8 PAGES

AUTUMN WARDROBES and THEIR MAKINGS

Vogue Designs for Dressmaking

THIS autumn, one of the straightest lines between you and a wise wardrobe is the coat, suit, dress, made by yourself...made to measure, made to measure up. All Cassandra mutterings to the contrary, you still can find the makings: material evidence on the opposite page. But before you buy a single length of cloth, take careful measurements. Measure your life, your needs. Measure the fabric's colour, weight, content, in relation to the designs you choose. Then, take your line—and hew to it.

Engineer your built-from-the-beginning wardrobe like a highway with no false starts, no sidetracks. See each piece as part of a whole. On the following six pages, see how it can be done. One black jersey dress can become a wardrobe as large as your ingenuity. One four-piece wardrobe is built around a furless coat of crimson wool: a black wool suit-dress; a short dinner-dress of black crêpe; an all-day, everyday dress of grey or beaver-brown wool. One four-piece wardrobe is founded on a finger-tip coat of black wool, sealskin-lined (professional help with this is an amateur's privilege)...a black wool skirt; two or three convivial blouses; a short dinner-dress with pailletted halter straps and a hush-it-up jacket; a narrow daytime dress of pale wool. (In this black coat wardrobe, another Winning Candidate would be the nutria-brown velveteen dress on the cover.) On page 159, a three-suit wardrobe: cherry-red wool with leopard; plaid tweed; black wool.

If you have confidence and authority in your sewing, count yourself blessed and make most of the wardrobe yourself. If you have a good tailor, rejoice and call on him. For his skill and your own intelligent planning can add up to an autumn wardrobe as sincerely yours as your fingerprints.

Here is "The Goods." 15 samples of new materials for autumn wardrobes to make or to find ready-made.

1. For suits, slim dresses—grey worsted men's wear.
2. For a suit-blouse, rayon checked cravat weave.
3. For a warm greatcoat, brown Melton cloth.
4. For an autumn-to-autumn coat...wine woollen.
5. For a bright casual suit—wool and rabbit's-hair.
6. For a blouse—brown-and-gold rayon satin.
7. For a casual coat—nubbly-surfaced gold woollen.
8. For a slender jumper dress—soft beige wool.
9. For a brilliant day dress—wool-and-rayon jersey.
10. For a day dress under furs—blue rayon crêpe.
11. For a separate sports jacket—green flannel.
12. For afternoon...jet accents...brown rayon crêpe.
13. Try a waistcoat: heavy, changeable rayon twill.
14. For an evening suit—navy-blue rayon satin.
15. For jacket or ball-dress—stiff rayon brocade.

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BACK VIEWS AND SIZES ON PAGE 148

MAKE A ONE-DRESS WARDROBE

On these two pages you see one dress that gives the illusion of seven. One line-perfect dress that, with a touch of quick-change artistry (home-made or bought), will make you wardrobe-worldly and time-wise. It's all done with "Easy-to-Make" Design No. 9311 and a thread of imagination. Above are six ways to vary the basic jersey dress shown opposite: **1.** Gold velveteen hug-me-tight for tea-time. **2.** A beaded satin belt and chatelaine—perhaps purple satin with tourmalines and jet. **3.** Here is the dress with no trappings, worn under a Chesterfield (Couturier Design 303) for all-through-the-day. **4.** Leopard belt and skull-cap to add in the country. **5.** Draped black-and-white striped satin scarf—late-day interest. **6.** Dinner-hour cerise satin apron with jet or sequins.

⬅ **Opposite:** The basis of it all—a dress flawless in silhouette—try wool jersey, by Heller, for a smooth shoulder-line. (This pattern, No. 9311, features the Patented Contour-Closure*). Under the scarf is a high, notched neck. Knox hat. Seaman Schepps jewellery. Model House: Architect. Harwell Hamilton Harris. Tangee's "Medium Red" lipstick

MORE VOGUE DESIGNS FOR DRESSMAKING ➡

*TRADE MARK APP'D FOR REG U S PAT OFF. — 22360

RAWLINGS

4-PIECE WARDROBE... BEGIN WITH A FUR-LINED COAT

The fur-lined coat, sketch No. **1,** is the keystone of this wardrobe. A finger-tip length, straight coat—Vogue Design No. S-1499. Try it of black wool with the notched collar of Alaska Sealskin. You might line it with black lapin or more sealskin. Let your furrier handle that. **2.** Skirt and blouse. Make the slim, trouser-tailored skirt of the coat material and have a wear-everywhere suit. Give it a bow-tied, ice-blue crêpe blouse with long sleeves, sketched. (Coat Design No. S-1499 includes skirt and blouse.) **3.** Here is the new, short, covered-uncovered evening-suit. Its bare, sequinned, cross-strapped back can be hidden by its little button-up jacket. The jacket pairs up nicely, too, with the black wool skirt in sketch No. 2. Evening suit, Design No. 337. **4.** The day dress has simple, almost Chinese lines. A high neck, long sleeves, raglan shoulder, and a curved yoke at the hips. Make the dress—Design No. 339—of a soft wool in beige (fabric No. 8, for instance, on page 105).

BOTH PAGES: FOR BACK VIEWS AND SIZES, SEE PAGE 149

4-PIECE WARDROBE...BEGIN WITH A FURLESS COAT

A furless, round-the-clock coat and three costumes to keep time with it. In crimson, it will pair off beautifully with the suit-dress, the short dinner-dress, the all-day wool. Stitch for stitch, each item becomes part of a balanced clothes-table that measures up to your A.M. and P.M. activities; **1.** The coat—whittled down to essential lines. Vogue Design No. S-4192. Bind it in velvet, wear it day and night. **2.** Low, round-neck dinner-dress. Wear it under the red coat—with roses at your waist. Cover it for day with its own jacket (not shown) or the jacket of your suit-dress (sketch No. 4). Dress and jacket, Design No. 322. **3.** Grey or beaver-brown wool dress—daytime partner for your crimson coat, and line for line as slim. No. 301. Takes beautifully to a fur muff and hat. **4.** Black wool-and-velvet suit-dress, bulkless enough to wear under your coat. Combine a pink jersey blouse with the skirt for a wardrobe dividend. No. 9855.

MORE VOGUE DESIGNS FOR DRESSMAKING ➡

LUIS LEMUS

Vogue Design for Dressmaking

HOW TO MAKE A SUIT

LIFE, being one suit after another, it is inevitable that you should want to make a suit. And then, having found that you can do it, make more.

It's mostly a matter of patience. Don't set yourself a time-limit. Go about it slowly and painstakingly. If it's your first attempt and you don't feel qualified to do the whole job alone, get a tailor to help you. There's nothing cowardly about that. You want your first suit to be such a success that you won't be able to wait to start your second. Here is all you need to know. We'll point out where you may need a tailor as we go along.

Pick a fabric that is not too heavy, nor too soft and stretchy. If you're not sure of your selection, ask the salesman in your favourite fabric department to help you—or take a sample of the fabric to your tailor for his opinion.

Be sure the fabric has been pre-shrunk. The store will know this. If it hasn't been pre-shrunk, have the tailor shrink it. It's a simple job for him.

Get a good, soft quality of crêpe or satin for the lining. A good suit deserves a good lining. Stiff, heavy fabrics are hard to manage and might spoil the hang of your jacket.

If you find it necessary to alter your pattern, alter the tissue; then cut the suit in muslin, and do as much of the fitting in muslin as possible. This is the way a tailor does it.

Never overfit. This will lose the outlines of the pattern. Overfitting is worse than underfitting. A too tightly fitted suit, too closely nipped in at the waist-line, looks skimpy and cheap. Pin before you baste. Baste before you stitch.

Press as you go. Press each seam after you stitch it. Press from the wrong side with a damp cloth, so the fabric won't shine. Then, when the suit is finished, have the tailor give it a final pressing. He has the equipment, the skill, and his pressing will give the ultimate professional touch.

The shoulders, neck-line, and sleeves are the identification of a well-tailored suit. Frankly, they are the hardest part to do. So spend plenty of time on them. Make your own shoulder-pads so they will be exactly right—for your suit—for your figure. Be sure they are exactly the right width, the right thickness. (Your pattern has a complete instruction sheet, which tells you how to make pads, as it does all other fine points.) Pin this slogan on your sewing-room wall, "Follow Directions." *(Continued on page 150)*

⬅ DESIGN FOR DRESSMAKING. Look well at this suit. Its notched, short, buttoned waistcoat. Its slender, straight-lined skirt with two smooth godet-pleats. It's Design for Dressmaking No. 340, and, because it is soft and simple and not severely man-tailored, it is recommended as a first-suit-to-make. Shown in beige tweed with nutria collar. No. 340 includes a muff pattern, too. For sizes, see page 148. Three other Vogue Designs for suits, page 159.

Shoes to wear with a suit

Above, right: Five suit accompaniments in differing degrees of formality.

1. For wool afternoon suits—half faille, half suède pumps. About $16.
2. For hardy tweeds and flannels—rust-coloured suède pumps. About $16.
3. For happy-medium day suits—medium heels on black suède. About $16.
4. For tailored city suits—black suède pumps, flat faille bow. About $15.
5. For dinner suits (velvet or satin)—black suède, open toe. About $16.

• Newton Elkin shoes. Lord and Taylor; Bonwit Teller, Philadelphia

HAT-RACK...TWENTY QUESTIONS ON HATS

• Every hat has a past, as well as a future, regardless of its life in your closet or on your head. Archæologists and scholars will tell you that every type of hat has its history, but what do you know about it? You may know how to buy hats, you may know how to wear them, but do you know the gossip about them? Do you recognize the flower-pot hat as a truncated hennin like those worn by mediæval ladies? Do you know that the Moslem always tucks a prayer in his turban to guarantee luck for the day?

1. *What colour were the ribbons on "Your Old Grey Bonnet"?*

2. *What classic hat was named for a play?*

3. *Its name is French for bell...it is bell-shaped. Name this hat.*

4. *What was the original purpose of the knob in the crown of a coolie hat?*

5. *What big hat, worn by both men and women, has even had songs written about it?*

6. *Maid Marian looked sweet in one of these. It's name means "ripple of the wind."*

7. *What little hat, not a baby bonnet, might have come out of the doctor's black bag?*

8. *You all know of a "little milliner," but do you know the city that lent its name to milliners?*

9. *What is the technical name for a ten-gallon hat?*

10. *What two painters, one of them French and the other English, gave their names to hats?*

11. *This darling of the American schoolgirl has the same name as grandmother. What is it?*

12. *Hats are made of everything, so where would you go if you wanted a brass hat?*

13. *What hat has become the symbol of Liberty, Fraternity, Equality?*

14. *A hat named for an Empress, what's its name?*

15. *What head-covering is named for the material of which it was first made?*

16. *There's a hat named after an African town, not Cairo, not Algiers. What is the town?*

17. *What hat is called in America after the race at Epsom Downs in England?*

18. *What is the name of the Scottish version of the beret?*

19. *What hat was first worn under a helmet as a head protection for jousting knights?*

20. *Where was the snood originated, and what did it symbolize?*

• *Turn to page 151 for the answers.*

UNDER TWENTY for you who are under twenty years. Favourite chemise dress. Now in pale wool, gilt belt. Invitation to a fur hat. (10 to 18.) About $20. Jane Engel; Frederick and Nelson; Bon Marché Asheville

RRBonché

KAY BELL

Edge of Autumn

Edge in the air, leaves shivering on autumn's edge. You, with an edge on the cold. Warm in your steady Stetson beret, of blue felt. $8. At Altman; Vandervoort's. Your white wool Glentex scarf. Your Wear-Right gloves, of white cotton string

Take your hat and go!

Go around town—take a bus, and a grey Breton sailor.
Proof against crosstown breezes. Young, up-rolled brim.
This is a Wimbledon Hat and it's $8 at Kerr's

Go to market—take ration books, and a brown fedora.
Excellent points: its easy look and its square-on security.
This is a Brewster Hat, and it's $6 at Altman

Go to the country—take a walk, and a wheat-beige beret.
This is a tilting tricorn, with soft folds crushed on top.
It's a hat by Stylepark, and it's $13 at Saks Fifth Avenue

Go to work—take an essential job, and a fat red beret.
Tilt it over your brow (good line with a shingle, too).
This is a Wimbledon Hat, and it's $8 at Thalhimers

GRADUATION . . . AND CONGRATULATIONS FROM THE AMERICAN GENERAL

SEVEN-THIRTY A.M., COMPARING NOTES BEFORE ASSEMBLY CALL

HE'S TAKEN THE GARAND RIFLE APART . . . NOW TO PUT IT TOGETHER

VIVE LA

[EDITOR'S NOTE: *Whether the new play by the French author and playwright, Jacques Deval, will be the bi-continental success of its predecessors, "Her Cardboard Lover" and "Tovarich," and the film "Ninotchka," is still an unknown quantity. Whether the play will even be called by its present name, "Why not, Sylvia?", is equally undecided. But one thing is sure. It will be the first play to open simultaneously in both New York and Algiers.*

Like the artist, Lieutenant Jean Pagès, who illustrated this article, Lieutenant Jacques Deval has just finished training at Fort Benning's French Volunteer Officers' Training School, and is overseas. Both Lieutenant Pagès and Lieutenant Deval served in the French Army in World War I. and again in World War II. before France fell. As he was leaving the Vogue office, a few days before his ship sailed, Lieutenant Deval suggested that instead of the prosaic "good luck," that the editors wish him "a quick and safe trip to Paris." They did.]

HERE we are, "the French Class," an Armageddon of eighty-five, gathered on six rows of ballroom chairs, for the humble apotheosis of our graduation. It was all over last night, by a scorching Georgia moon, with an Infantry School Training which for two weeks has militarized our civilian anatomies through a triple process of calcination, calcification, bruisification. What we are, to what we were, is the cigar to the tender tobacco leaf.

A barny, echoing barrack, this graduation hall. At our backs, twenty-two rows of empty seats, telling our story: on all other Graduation Days those same seats are not empty. So many mothers, fiancées, sisters, wives, and girl friends in cool frocks! Their congratulation kisses for Joe, Jack, Dan, Bill, Harry, already on their lips. But we are not Joe, Jack, Dan, Bill, or Harry. We are Pierre, Etienne, Jacques, Jean, François.... Kissing will keep.

For the details of the ceremony we stand ready. We rehearsed them last evening in this same barrack, like a wedding. Our American instructor has watched our progress in martial etiquette with a dreamy look and a shock-absorbing smile. At long last he has concluded—somewhat noncommittally, but with a tremendous cordiality:

"All right, boys. I guess you've got the idea."

Battle-grey and war-wise, we were the first French Officer Candidates to be graduated from the United States Infantry School

Illustrations by Jean Pagès ... Article by Jacques Deval

FRANCE AT FORT BENNING

Well, we know.... It'll still be a little on the Gallic side, especially our military salute to the General. As to our handshake with the General, no worry whatsoever. It's in the bag: when you have got just a grip and a grin to tell what each of us would like to tell the General, no need for rehearsals.

Yet, as we sit waiting, a cataclysmal moment is in the offing: one of us, and we know it, is going to refuse the General's extended palm. Just like that. He'll look right into the General's eyes and never shake his hand. The wretch has forfeited his right to shake hands with any General, except maybe a German one. Not by any opprobrious action, but in the line of duty: during our last infiltration practice, while we were crawling—disguised as mulberry bushes moving toward a machine-gun disguised as a gooseberry thicket—our unfortunate brother-in-arms had foraged his way with both hands along a patch of poison ivy. To contaminate the General with the infernal itch—even from gratitude—is out of the question.

We are still waiting for the powers above to arrive, and I gaze around—at us, the French Class, First Company, First Battalion, First Student Training Regiment. There is something more motleyed than a herd of rookies fresh from the draft: that's a band of volunteers. We resemble one another about as much as the denizens of the Bronx Aviary. Even a few of us have shed away their top feathers: the bastion-girded seniors of our Company, Majors and Captains all, onward to their second war. Battle-grey hair, war-wise heads. At their sight among the average fledgelings of our Class, each new instructor has winced in puzzled alarm. Those dodos in arms might well hold their own in the bleachers; in the sitting stage of the course. More than likely, they would doze the lessons off, urbanely, tactfully, from behind their sun-helmets, like men seasoned in looking awake while slumbering away in board sessions....

But at the very first challenge from the instructor: "Any questions?", it's those veterans whose hands have shot upwards, who have raised essential issues, insisted upon more precise enlightenments, crowded eagerly around the instructor during breaks. Their time has come for field application, and the instructor has charitably announced:

"Those of you feeling tired, or lacking the necessary training, will walk along with me and act as umpires for the exercise."

Well, the instructor has met with a response he might expect if he invited the Dead End Kids to Little Lord Fauntleroy's birthday party. The ancients have crawled, leaped, doubled up, hugging to their chests machine-gun tripods, mortars, and bazookas. Ahead of the fledgelings, they have stampeded the nacelles of the parachute towers, smeared their honest faces with camouflage sooty goo. Those massive Saint Bernards have turned out to be fox-terriers, if not all of them greyhounds.

So, our first instructors have passed the word. Their successors have come to us ungloved. The conversations must have run along this line:

"Say, Bill, I've got a so-and-so of a job tomorrow; spilling my yarn about Hasty Field Fortifications to the French Class. What are those birds like, anyway?"

"Well, like any other class, cocky and meek. Some of them have commanded battalions and held towns against the Boche, but they're all suckers for our fighting recipes, and fiends on questioning. They'll think up more posers than a Republican Committee investigating the appointment of a Democrat Ambassador.

"I get it. Smart guys."

"No! Just Gallic brains at work, a wee bit on the hair-splitting side. Plus a touch of French politeness, I suspect, like asking for a second helping to show appreciation for the cuisine. Know a few French words?"

"Well, I can say: *Bonjour, Crème de Menthe,* and *Vive la France.*"

"Just think twice before you say anything in French to them. They'll clap and cheer for ten minutes. If you issue forth with '*Vive la France,*' they'll carry you in triumph around the bleachers."

"What about the field practice? A few of them don't look exactly like Notre Dame half-backs."

"Never mind what they look like. They'll rough it. Sportingly, if not sportiously. You know, *point d'honneur.*"

Between us and the Infantry School, an altogether perfect relationship has been *(Continued on page 137)*

GJON MILI

VOGUE'S SPOT-LIGHT

By Allene Talmey

Clutching like a hand around the throat, Nostalgia has caught Broadway. Producers are pecking around for revival ideas, costume designers are sketching bell-bottom bottoms, and even the big numbers of big musicals have pretty girls yearning, undressed, for other times. And the Can-can has become a stock hit number, for whatever it was that fascinated Toulouse-Lautrec, still fascinates. Nostalgia has brought back three oldtime shows, "Chauve-Souris 1943," "Run Little Chillun," and "The Merry Widow," which is running handsomely along.

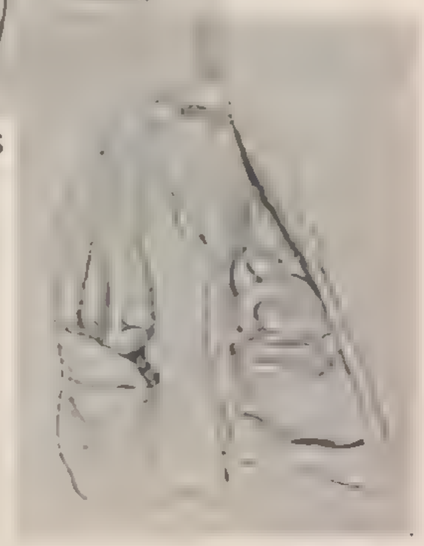
But "The Merry Widow" is *Wien, Wien* without love. It has the prettiness, the swing of the waltzes, the externals of "The Merry Widow," but it hasn't the heart. Gone is the swoon and the *Weltschmerz*, the Vienna that didn't actually exist, but that had a mental reality for millions who never saw Vienna, but who kept in their heads a swirl of Princes and cabaret *Clo-Clos*, of life with a lilt that only waltz kings and their librettists knew. Some people remember Ethel Jackson and Donald Brian throwing that inner spirit of deviltry and passion in their Waltz; some remember Mae Murray with her bee-stung pout and her size-three slipper waltzing faster and faster with John Gilbert in a rushing gaiety that would have charmed a bird off a tree. All that is gone.

Instead the ballet dancers and the orchestra have the carefree air, the delights of Vienna. They know Lehar's dreamy swing, the lovely froth of the waltzes, the frisk of the polka, and the kick of the Can-can. For the ballet girls, Lubov Roudenko and Milada Mladova, and Robert Stolz, the conductor, are the stars, although technically Jan Kiepura and Marta Eggerth have the billing. Attractive as they are, they are not really the Widow and the Prince.

Miss Eggerth has a voice that twinkles high; Jan Kiepura has a powerful, rich-as-Croesus voice, and they plant their feet firmly on the stage floor and they sing, by God. The notes are there, but not the passion. When they waltz, it is only for three uncomfortable feet, and then only as though they were a Civil War statue being moved with infinite care by bonded workmen. It is all part of the schizophrenic make-up of the New Opera Company; one part of its split personality sits on the chest of these old operettas and half smothers them to death; the other part does lovely things with the music and the dancing and turns them into high and delicious successes again.

Not even a split personality could save enough of "Chauve-Souris 1943." Its nostalgic aim was to get us back to a fairy-tale Russia, all hap-py-hap-py peasants, dancing with round spots of rouge on their faces, of little music-box girls in pantalettes, pretty as could be, and no worry at all about an imaginary land that has a Red Army. What was just darlin' in 1922, isn't in 1943. By now its enchanting inventions have become the clichés of Music Hall productions. It was a little too much like trying to read now by the light of an early Mazda. Even nostalgia didn't help enough. *(Continued on page 139)*

THE "BANANA MAN"—A. ROBBINS



HIS COAT WITH 500 PROPS

ROCCO, BOOGIE-WOOGIE PIANIST

BALI WOMAN IN TRANCE, AT MODERN MUSEUM

THE GREAT MERRY WIDOW WALTZ is the romantic lift of the revival of "The Merry Widow." Here, waltzing in curling gaiety, are Chris Valkoff and Milada Mladova, who have the gift of dancing beauty, sharpened by style

DRESSES FOR TODAY, TOMORROW AND TOMORROW

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JOFFÉ

On these pages is the purposeful silhouette of autumn. The dresses, slim as the figures beneath them. Simple, trim-waisted, full-shouldered. Pared down...even to the helmets capping their little neat heads.

1. Green Hockanum wool midriff dress. Claire McCardell design. 10 to 18. $30. Lord & Taylor.

2. Green-and-yellow wool-and-rayon tweed dress. Sizes 10 to 20. $50. Stern's; William H. Block.

3. Red-and-black striped rayon-and-wool jersey. Sizes 10 to 20. $60. Saks Fifth Avenue; Harzfeld's.

4. Striped shirtwaist dress. Pattullo design. Sizes 10 to 20. $95. Henri Bendel; Bullock's-Wilshire.

5. Black Botany wool dress, white sequin collar. Sizes 10 to 20. $60. Bloomingdale's; Joseph Horne.

6. Dress of Juilliard's black wool crêpe. Sizes 10 to 18. $30. Altman; Bonwit Teller, Philadelphia.

• All hats; Hattie Carnegie. Jewels; Karples, Inc.

OVER ALL PROTECTION...

KAY BELL

1

Coats on the casual side, warm and good and well enough loved to live in. Over-all protection from whips of winter wind. One jacket, four long coats, that measure up while keeping down to L-85's protective measures for 1943.

1. Warm and light, this emerald-green country jacket of Chinchara (Aralac, wool, mohair). $30. Over red quilted rayon-and-Aralac slacks. $15. Bonwit Teller; B. Forman.

2. Kind of classic you keep going back to, coat of beige-and-natural herringbone wool. Set-in sleeves. High collar. A Maxdon Yearounder. $40. Marshall Field; Vandervoort's.

3. Bright variations on classic theme—Vera Maxwell's coat of Stroock's wool, camel's-hair shade. High slit pockets. Burnt orange lining. $60. Lord and Taylor; Seidenbach's.

4. Coat and suit business always good in black-and-white hound's-tooth check. "Junior Deb" suit, black velvet collar. $30. Coat, $35. (10 to 20). Junior sizes 9 to 15. Milgrim.

Opposite: Barrage Balloon—one of the silent silver-grey guardians that drift and hang over Long Island. The girl watching wears balloon-grey officer's coat made of Merrimack hollow-cut velveteen; double-breasted, raglan sleeves. $40. Peck and Peck; I. Magnin. All coats; 10 to 20.

2

3

4

TONI FRISSELL

BARRAGE BALLOON OVER LONG ISLAND—NEW YORK'S NEW LINE OF DEFENSE

JOFFÉ

Little Dress, Little Hat

Little dress—narrow in silhouette, bright in red Hockanum woollen. Red hat—close as a helmet. The Capri dress, $35. Altman; Jordan Marsh

Red and black pompons perch on a black cap. $17. Bergdorf Goodman

Small felt beret on a band of felt lace. By Howard Hodge. $17. Altman

Neat little bonnet of russet felt, by Bernice Charles. $19. At Altman

Little hat of rust felt with swept-back cuff. $20 at Bonwit Teller

Adventure in Fragrance

Sachet Duet to Conserve Your Toilet Water—Discover this practical and pleasant way to enjoy your beloved Old Spice fragrance, and make your precious toilet water last longer. The concentrated Body Sachet imparts to your skin the lingering loveliness of roses and spice. The dainty Tablet Sachets keep your lingerie and accessories freshly scented always with the same delightful fragrance. Tablet Sachets, *Box of 6* . . $1.00. Body Sachet, *in Bottle* . . $1.00. *Conserve—Spend Wisely—Buy War Bonds*

EACH A SHULTON ORIGINAL • *Trade Mark Reg. U. S. Pat. Off. • SHULTON, Inc. • 630 Fifth Avenue, New York 20, N. Y.

Casual perfection by Maurice Rentner; moss green wool dress, jacketed with fuchsia tweed. A costume of vivid distinction from this Fall's collection at the New and Finer Forman's

N. Forman Co.

ROCHESTER, NEW YORK

THE LEXICOGRAPHERS' OPPOSITION

(Continued from page 82)

tenets of good eating and thus deprive ourselves of one of life's greatest delights. Contrary to popular belief, your sophisticated eater is the one who knows that the simple, earthy way of eating is the good way. Garden-fresh vegetables, meats broiled or boiled, roasted or fricasseed (but not, God save the mark, swaddled in dough and breadcrumbs), herbs for flavouring, bread made of whole wheat, cheese, fresh berries sweetened with honey... such food is delicious and nourishing and far more sophisticated, for those who are interested, than the diced and garrotted and disguised little messes that are dished up in the socially ambitious Tea Roomes and Coffee Shoppes of America, and by aspiring, but unknowing hostesses.

Take another category of our national life, clothing. For shame, Mr. Funk and Mr. Wagnalls, deprived of natural simplicity indeed! Haven't you heard, fellows? The most simple lines, those uncorrupted by frou-frou, are sought and worn by your true sophisticate. Why, the ladies I have in mind would not be caught dead in masses of billowing organdie appliquéd in passementerie, bounded by tatting, excrescences dear to the heart of the untutored. They are the pure-line contingent. In the old and great days the standard-bearers of Vionnet and Alix, today they enhance the unadorned simplicity of Valentina, Nettie Rosenstein, and designers of that ilk. Perverted and corrupt, my eye, I'll thank you to keep a civil tongue in your head, Mr. Century. And while we are still on clothes, the same is true of shoes. Who totters about on those stilt-heeled, open-worked, be-bowed marijuana dreams? Not the sophisticated; perverted, corrupt, adulterated, and impure though you term them. Fine talk, I must say.

And when we leave clothes and enter into the realm of shelter, who lives in the simple and beautiful Georgian houses? Who encourages the best of the modern builders to erect the spare, true forms of contemporary architecture? Nobody else but those lowlifes, the impures, the hence not genuine parties, the spurious little bunch at whom you sneer, that's who.

It's all very well for you boys to nestle in the academic shades, but what I say is, you should get out into the bright, harsh sunlight of modern reality and learn that only on one score are you right: the sophisticated may be the worldly wise, but the worldly wise are not without integrity. They are in the true sense knowledgeable about the world in that they are not afraid to live with simplicity, imagination, and lack of ostentation. Because they have a sense of proportion, they know what is good. They have learned that the tasteful and the gay may be the manifestation of solid worth.

I have spoken harshly, yet in closing, dear Sirs, I remove my thumb from my nose, dismount from the soapbox, and beg to remain your respectful disciple, adhering until death to the definitions of the other 454,999 words in your incomparable tomes.

Sincerely yours,
Ilka Chase

Brighten Lips and Fingertips

RADIANT PEONY, new Fall color . . . deep, dark and exciting. Crimson petals set against town blacks, fuchsias, purples, royal blues and hunter green. Wear Elizabeth Arden lipstick shades constantly. Love them every minute because they make people aware of the woman, not the make-up. Know these lipstick shades hold clear and fast . . . the lipstick is firm enough to define the shape of the mouth, soft enough to smooth on evenly . . . the brilliant nail polish matches . . . lasts indefinitely. All lipsticks are made under the personal supervision of Miss Arden for texture and high fashion color.

Lipsticks, 1.00 and 1.50; refills, .75 and 1.00 (plus tax)

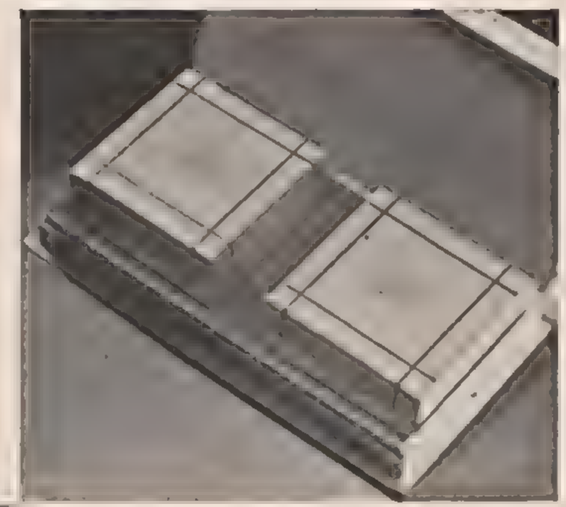
Elizabeth Arden

Your Winter Furs

Our new collection is ready and you will be delighted with its beauty and variety. Emphasis has been placed on long wearing quality furs that are adaptable to the busy active life of today. Illustrated is one of our loveliest Beaver coats combining elegance with practicality, and we draw special attention to our unusual group of Wild Canadian Mink coats ready for your selection or to be made to your order.

Gunther 666 FIFTH AVE. at 53rd ST. NEW YORK

DISCOVERIES IN BEAUTY



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they cleanse-smooth-perfume!

"ALWAYS REMEMBER..."

(Continued from page 92)

eggs are candled for selection. Then they are broken into huge vats and stirred by mechanical spatulas, after which they are forced through pipes under pressure. The mouths of the pipes are really sprays—very fine nozzles—and they open into another enclosed room where the temperature is kept at 250° Fahrenheit. When the spray falls from the pipe nozzles in this room, it is already egg powder.

And, when it is egg powder, it is as simple to use as all the dried foods are. The primary principle is to soak them before you use them and then treat them more or less as you would any other food. Take eggs, for example. Five ounces of egg powder equals twelve fresh eggs. To "make" one egg, take a level tablespoonful of egg powder and mix it with two tablespoonfuls of water gradually, stirring the concoction in order to work away the lumps; after this is done, whip it slightly. The finished product will keep only as long as a fresh egg, and it may be used in exactly the same way, for scrambled eggs, omelets, in cakes, et cetera. Incidentally, scrambled eggs have a finer odour and are better, lighter, and less fattening, if made without butter, milk, or cream—just heat the pan, beat the eggs, salt and pepper them, and pour slowly into the hot pan, stirring constantly with a spatula.

Another delicious dried egg dish is made from "egg-barley," which you can buy at any Hungarian grocery store.-(In New York, look around Second Avenue at Seventy-ninth Street.) The dried eggs are already mixed in, so all you have to do is to brown the barley with a little butter over a low flame, stirring constantly, so that it won't burn. After five minutes browning, add a very finely chopped onion, salt, and pepper. Now pour over it water to cover. Cover the pan and cook for fifteen minutes over a flickering flame. Season to taste, serve. Use a half measuring-cup of barley to two cupfuls of water for six persons.

This delicious little round dough-egg combination, served with roasts in New York's Czechoslovakian or Hungarian restaurants, has been prepared in some Central European countries for centuries by a simple process. The drying of the eggs was done mostly in the sun or in the slowly cooling ashes of outdoor bread-baking ovens, after the bread was taken out.

Sun-drying is said to be less satisfactory than modern oven-drying, although the Chinese swear by it. Their dehydration of edibles has gone on, not for centuries, but for millennia. The Chinese maintain that the sun adds to the value of their dried foods, and they believe them very healthful. At any rate, such products have seen them through innumerable famines. They dehydrate literally thousands of foods, such as oysters (I tasted them, and they are truly excellent), scallops, lobsters, and all sorts of other *fruits de mer.* The Chinese make of these dried fish and crustacea *(Continued on page 132)*

Warden

Warden, indeed, of the fleeting seconds is this splendid Rolex Oyster. ☆ ☆ ☆ Here is a trustworthy companion to the fighter on the firing line or the watcher on the home front. ☆ ☆ ☆ Long chosen, through preference, by officers of the British Armed Forces ... and today proudly selected by many of our own Air Force Officers. ☆ ☆ ☆ There are still a limited number available for civilian purchase ... perhaps your local Rolex dealer can supply you. ☆ ☆ ☆ ☆ ☆ ☆ ☆ ☆ ☆ Priced from $80.00.

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"ALWAYS REMEMBER . . ."

(Continued from page 131)

their famous *congee* soup that serves as their breakfast. They also dehydrate ducks, beef, and sausage. Bird's nest soup, that delicious concoction, is made from nothing but the dehydrated secretions of the mountain swallow. A Chinese Hausfrau dehydrates all the vegetables she can, preference being given to soybeans, *bark chow*, and *foo jook*, also belonging to the bean family. *Lechee* nuts, which take the place of candy with the Chinese, grow only during the summer, and they are assiduously dehydrated for the winter. The soldiers fairly live on dehydrated sweet potatoes and a dried leafy vegetable, called *ngun lin yip*.

The Italians, who learned a lot about cooking from the Chinese through Marco Polo, have been sold on dehydration for centuries. For instance, they never canned tomatoes, preferring the sun-drying method. In Sicily, they cut the tomatoes in half, salt them lightly, place them on long wooden boards, and dry them in the sun. Then they string them and hang them in the attic. They enjoy grapes all the year 'round simply by putting the pretty bunches in paper bags and hanging them up. And there was a great delicacy in Italy, going back to Roman times, called *fichi secchi;* these were dried and smoked figs dipped in chestnut meal. Potatoes were dried in *chiffonade* form; that is to say, in strips, and also packaged in paper bags.

Figs were perhaps the earliest dehydrated fruit. The Greek Attic figs were famous. The Spartans loved them, and the Latins enjoyed the fruit so much that they held it sacred to Bacchus. Ancient Oriental scrolls mention drying of figs, grapes, and dates. The Arabs lived on dried dates, as did the Saracens. The Byzantines and peoples living around the Mediterranean dehydrated their simple foods—for man's fare was incredibly modest and unvaried in olden times—since time immemorial. Near Eastern peoples rarely ate fresh food, and neither did the Crusaders, who learned dehydrated gastronomy in their wars. In the eleventh century, figs were grown and dried in England. Yet at that time, the English had no more than four cultivated vegetables! As recently as the seventeenth century, peas were the very expensive imported dainties of great ladies; whereas, the ancient Romans had already dried them! For the Romans were impressed by what Cato said—"Always remember how long the winter is."

France was the real home of dried plums. Who doesn't remember the "Imperials," that luscious dark blue fruit? They came from the *Département de Lot-et-Garonne*. Then there were the *prunes communnes* and the *prunes St. Antonin*, but they were smaller. The French dried these plums according to ancient methods which have never changed. The next-best dried plums came from Bosnia, where they successfully imitated the French method—rather a complicated process, as the

"ALWAYS REMEMBER...

(Continued from page 132)

plums were partly sun-dried and partly dried on hot bricks. In California, they are entirely sun-dried.

Dried Prune Soufflé

Here is an excellent recipe for Dried Prune Soufflé.

Soak a pound of prunes and stew them in the same water. Remove the stones, and pass the prunes through a sieve. Separate the yolks from the whites of four eggs, beat up the yolks, and stir them into the purée of prunes. Then beat the whites of the eggs so that they'll become frothy, and add this also to the purée of prunes. Place the mixture into a buttered dish; bake in a quick oven.

Pain de Prunes à la Crème

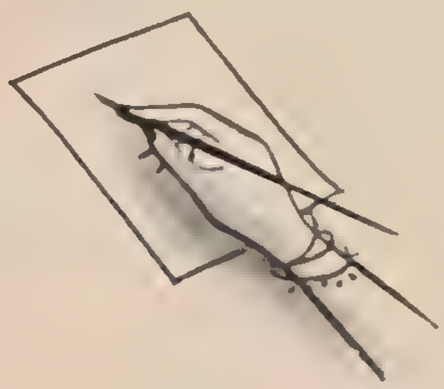
There are literally hundreds of ways to render dried prunes delicious, and not simply "good for us," and still unbearable, uneatable. Prune soup with sago and raisins is excellent; prune tartlets are liked almost universally; but the best of all is *pain de prunes à la crème.*

Stone a pound of prunes, cracking the stones and adding the kernels to the prunes. Stew in a pan over low flame, together with a quarter of a pint of red wine, a quarter of a pound of sugar (loaf sugar, if possible), and the rind of a half a lemon. Put the concoction through a sieve. Dissolve half an ounce of gelatin in a little hot water, add this to the strained prunes, and let it come to a boil once more. Pour it into a mould, and, when turned out the next day, fill the centre with cream. If you have almonds, blanch and split them and decorate the mould. It's one of the best French desserts.

Indian Pemmican

But why go abroad for historical corroboration concerning dehydration? There was the pemmican of the American Indian, the only food that sustained him on long excursions and during lean winter months. It was made from buffalo meat, and prepared the following way: The meat was cut up and dried in the sun over willow frames. When it became brittle, it was dried once more over hot embers. Then it was pounded into a powder; marrow fat, raisins, and berries were added, and finally it was packed in leather bags, where, as pemmican, it kept for a long time. Incidentally, today the Navy fliers' emergency ration is pemmican, although, of course, there is no buffalo meat in it.

I have tasted sun-dehydrated turkey in Haiti, and I can tell you that I seldom had a better dish when the deboned dry bird was soaked in wine. This was the invention of the Caribbean buccaneers. In Germany, since 1934, dehydration has taken on tremendous importance, and there are hundreds of large Government factories. Or, at least, there were.... Many times in Germany I had an excellent soup made from dehydrated mushrooms. In fact, good mushroom soup can only be made from *(Continued on page 134)*



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"ALWAYS REMEMBER..."

(Continued from page 133)

the dried product, and the fungi lend themselves admirably to drying.

These are two good recipes for using dried mushrooms, the first for mushroom soup, the second for mushroom rice.

Mushroom Soup

Boil a veal bone for two hours; pass the liquid through a cloth. In a little butter, or any other shortening, sauté in a pan a very finely chopped carrot, an onion, also very finely chopped, and parsley. (You can use dried vegetables, instead.) Mix in two tablespoonfuls of flour. Season to taste with salt and pepper, and add three tablespoonfuls of barley, if you like. Cover your dried mushrooms (half a measuring-cup for six helpings) with hot water and leave them to soak for a half-hour, then strain, and slice the mushrooms. Add the mushrooms to the veal bone liquid, and also add the sautéed vegetables. Cook over low flame for one hour.

Mushroom Rice

Wash and strain a half a cupful of rice, draining it well. Put a tablespoonful of shortening in a frying-pan. After the shortening is hot, put the rice in, cook for two minutes, and stir it. Add a tablespoonful of finely chopped onions, stir for one more minute. Parboil half a cupful of dried mushrooms for two minutes, chop fine, add to the rice, stir for one minute. Salt and pepper to taste. Now add two cupfuls of water and let it simmer over very low flame until ready. Do not stir again.

"The Comin' Thing"

A few hours ago I had dinner. It was prepared by my Negro woman, Susan, who knows all my secrets, and knew that I was writing an article on dehydrated foods. She reads my manuscripts before I have a chance to. Today, when she could leave me for thrice the wages I pay her, I would never be foolish enough to protest such familiarity. In fact, I can only keep her, I think, by allowing her all the glimpses she likes to take into my inner life. So this was the dinner: Dehydrated chicken soup, dried chopped meat (present of a manufacturer), dehydrated peas (also a gift), flavoured with dehydrated onions and parsley. The hamburger was pan-broiled, with just a little salt under it as bedding, and Susan fashioned a cake of mashed dehydrated potatoes (a gift, too), and broiled together with the meat. To finish off, I had some fresh blueberries with sour cream and powdered sugar, and, as I was eating this heavenly dessert, the thought occurred that perhaps the sour cream and sugar, which so adequately takes the place of Devonshire cream, could be used with dried fruits, too.

"Queen of Harlem," I uttered in a quivering tone, "this meal was more than excellent."

"Them dried foods is sure the comin' thing," Susan said. "But we ought to do our own. Why, in the West Indies where I come from..."

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VIVE LA FRANCE AT FORT BENNING

(Continued from page 117)

marred by but one feud. Only one, but ugly. About what a rifle was made for. Our contention was that a rifle was something you shoot with; then take back to the racks till the next shooting. Occasionally and perfunctorily, you ram a piece of old sock in its barrel, scrape the mud off the butt, and that's that.

The Infantry School's contention is that a rifle may or may not be something to be unrelentlessly ripped apart, scattered piecemeal on the top of your locker into as many odds and ends as the inside of an alarm-clock, each of those minutiæ to be rubbed, scrubbed, babied in oil, until exhaustion of your vital stamina. Then you put the whole thing back together, right in time to take it out in the rain for a fox-hole digging practice, where you'll have no more use for a rifle than for a rope-ladder. Upon what and forthwith, new tearing apart, polishing and mothering of the accursed blunderbuss. And new inspection by the American officer of the day.

All that we attempted was to exhibit rifles that would look clean without having been cleaned, to short-change our tormentors, to drag shoals of red herrings across inspections: as many military secrets which I decline to betray. May they help out luckier than we! But WE have lost the game. The feud has petered out from the very third week, when, after an especially gloomy inspection, the American Commander of our Class has posted on the billboard the following note:

"Students of the French Class still inept at giving their rifles the proper attentions are temporarily authorized to require the cooperation of barrack orderlies Gordon, Bowler, and Coppins."

A low trick, Captain! Low and deep! You might as well have posted a note reading:

"Students of the French Class inept at giving their girl friends the proper attentions are temporarily authorized to require the cooperation of barrack orderlies Gordon, Bowler, and Coppins."

Last night, we have returned to the Army eighty-five rifles on which Gordon, Bowler, and Coppins never laid a finger. Yet any of them would have looked nice in a Tiffany window.

Attention! Garde à vous!

The General commanding the School marches in, with a retinue of officers known and unknown, an expression of relief on his dripping brow: it's 105° Fahrenheit outside, but hardly 103° in the oven's shadow of the Promotion Barrack.

A regimental band, nested at the foot of the platform, hails the short cortège with a fox-trot, possibly the General's pet and personal tune. Only when he has *(Continued on page 138)*

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BERKSHIRE STOCKINGS, READING, PENNA.

VIVE LA FRANCE AT FORT BENNING

(Continued from page 137)

reached his station on the platform between the two brother-flags, his and ours, does the fox-trot stop abruptly, out on a limb. And "The Star-Spangled Banner" restores the hour to its true colours. (May I here speak my word and timidly say that I don't approve of those clamouring for a national anthem other than this Handelian and pensive melody, the announcement of victory and the pronouncement of peace in its verses. I love its thanksgiving quality, its pastoral serenity, its rainbow amplitude.)

At Ease! *Repos!*

The General snaps a farewell speech at us. It would be no great shakes in an oratory anthology, nor at that is the *Infantry Field Manual* one of ten literary suavities you'd take away with you to a desert island. But for the duration I wish not, and hope not, to hear a finer send-off than the General's, with a kick-off touch in it.

The bestowal of diplomas. Our names called out by the aide-de-camp—and Allah's curse on most of them, unpronounceable to an honest American throat.

Beprouding, frame-deserving diploma that reads in martial Gothics:

THE INFANTRY SCHOOL—UNITED STATES ARMY

This is to certify that Lieutenant Jacques Deval has successfully (*time will tell, gentlemen, time will tell . . .*) attended the course (*not one course, gentlemen, but verily the whole repast*) of Instruction in Infantry Weapons (*let rifles be bygones*) and Minor Tactics (*we know we don't yet qualify for the command of an Army Corps; why rub it in!*) given during the period April 5, 1943, to June 12, 1943.

Signed: General L. C. Allen.

(*Thank you, sir!*)

To the regimental band the last word: "The Marseillaise." They crash into it, with a blast.

That's the way to play it, brothers! Tear it open! Splash it, fast and furious. Make it shine! Put that Foch-Pershing glory on it, that Château Thierry-Verdun echo, that We're-marching-down-the-Champs-Elysées—bang!

* * *

Note: The above article tells of the recent experience of the first class of French Officer Candidates trained by American officers and graduated in American fighting ways. Six months before this group began their indoctrination, 2,800 French soldiers went into training under Fighting French officers at Fort Dix, New Jersey.

VOGUE'S SPOT-LIGHT

(Continued from page 119)

But the third revival, "Run Little Chillun," didn't have Nostalgia to help it along, for practically nobody remembers its quick and flighty production in 1934. It is an odd entertainment, part of it amateur horror in a home-made drama; part of it a unique, superb, professional, inspired musical, dramatized to every note. Actually it is the story of a mean little trollop who seduces the minister's son, tries to bring him over to a pagan revival meeting, away from his own Baptist revival meeting. As Roi Ottley wrote in *New World A-Coming*, his magnificent new factual book on Negroes, "Come Sunday, everybody praises God—faithfully, noisily." Everybody does in "Run Little Chillun." When they are praising God, it is beautiful beyond belief. In the two great revival scenes, both pagan and Baptist, the whole exuberance of the Negro spirit, reverence, fun, delight in joy, are exhibited. The dancers in the pagan woods thump and bump and grind in hysteria, the singers in the church let out their voices, swing their songs until both scenes grow and swell and burst.

Miscellaneous

Into his new book, *So Little Time*, John P. Marquand, who has an ear like a dictaphone, has put down all the intellectual phoniness of the first years of the War, and put them into a book without any bitterness, but just an amused, accurate Boston skepticism, a little dry at the edges. It is that extraordinarily comforting kind of a book, a novel with characters and no plot, and, in the space that most novelists fill with getting their people moved around, he has put easy comment.

To do that he created an amazing bunch of people. Minot Roberts, for instance, who reminded his friend "of one of those portraits that you see in advertisements of some rare old blended whiskey. You could almost make up a caption to put beneath him as you saw him standing there. You might have called it 'The Portrait of a Gentleman Meeting His Old Friend,' the old friend being the bottle." Or there is Freddie, who lived in "the dearest old salt-box" and "was marvellous with French dressing." But, above all, there is Walter Newcombe, a bland bust of a foreign correspondent who Clippered to the trouble spots of the earth, called the international great by their nicknames, and, when asked if he knew Gamelin, said, "'Oh, Gamelin. Everyone knows Gamelin, but don't get me started on that.' Whatever it was that Walter knew, it was safely shrouded in silence." For Walter was full of fake depredation, "You mustn't think of me as knowing much. No one does in a situation that teems with imponderables." See?

So perfect are the Marquand comments that it is a measure of masochism to try *(Continued on page 140)*

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VOGUE'S SPOT-LIGHT

(Continued from page 139)

to read the book alone. The best parts must be read aloud. It is no book to take on a desert island.

• The night-club pop-up is Maurice Rocco, tall, sharp, bouncing, the Boogie-Woogie pianist who always plays standing up, a feat which causes audiences to gasp as though he were endangering his life. But the real excitement is not in his twitching, banging feet, his stance, but in his special Boogie, coarser than Hazel Scott's, more show-off than Ammons and Lewis', but electric just the same. His fingers stretch twelve notes, the end fingers rolling the rhythm, the middle fingers teasing the melody.

• The exhibition, "Bali: Background for War," at the Museum of Modern Art, is a fascinator. One of those purely educational shows, it has a good, direct way of explaining the major points on how to deal with the Balinese, worked out by Gregory Bateson, the great anthropologist. Among the best bits are the photographs showing a *Balina*, going into a trance during which she speaks to her God. (Trances are common.) But the great benefit of this show is that instead of Bali, a travelogue beauty spot, you get a serious, visual book on anthropology, all arranged with extraordinary effect by Xanti Showinsky.

• A. Robbins, the Banana man, is not a clown and not a zany, but a man who has made an extraordinary living out of taking collapsed props that blow out to full size from a long and dragging purple coat with the casualness of someone taking out a handkerchief. With an orange wool wig, and orange wool moustache, he wanders on stage—and has been for thirty years—with his incredible coat. Within its curious pockets lie hidden three-foot-long compressed watermelons, three hundred bananas, stepladders, piano stools, dummies, numbering in all five hundred. But the extraordinary virtues lie in the timing of these ridiculous props, in his Viennese perplexity, and in his childish delight over the discoveries of his pockets. (He makes all the props himself, and then it takes him a full hour to load the coat.) He is a human Jack Horner Pie, and it is that tie-in with our childhood and surprises that makes him fundamentally so endearing a figure in the circus, "Spangles."

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He sails again Tonight

FOUR times torpedoes have sunk his ships. He has seen his shipmates die . . . has felt the icy waters of the North Atlantic close around him . . . has known the despair of little men alone on a frail raft in the vast ocean. Yet—he sails again.

He and hundreds of thousands like him in every branch of our armed forces—your son and mine, the redhead who lived down the street—are going back for more, facing death again and yet again!

We've got to dig down again—deeper—buy *more* War Bonds to keep him fighting. We can't fail him now when the battle spreads, intensifies—and victory is more than a hope and a prayer. Think what more *you* can *do without*—big things and little luxuries—to buy more Bonds! . . . Remember back to when you were a kid and saved every penny to buy a bicycle or an air rifle or a big present for Mother. Recapture that childish fervor now—when the stake is our sons' lives and the survival of everything we hold dear.

Right now figure out how you can save more money for more War Bonds. It can be done, it MUST be done by everyone!

And—later—those dollars you've flung into the fight will come back to you, with interest. They'll bring you the things you've gone without now, possessions you've longed for, security, the rewards of Victory in a world at peace.

FACTS ABOUT WAR BONDS

1. War Bonds cost $18.75 for which you receive $25 in 10 years—or $4 for every $3.
2. War Bonds are the world's *safest* investment—guaranteed by the United States Government.
3. War Bonds can be made out in 1 name or 2, as co-owners.
4. War Bonds *cannot* go down in value. If they are lost, the Government will issue new ones.
5. War Bonds can be cashed in, in case of necessity, after 60 days.
6. War Bonds begin to accrue interest after one year.

Keep on Buying War Bonds

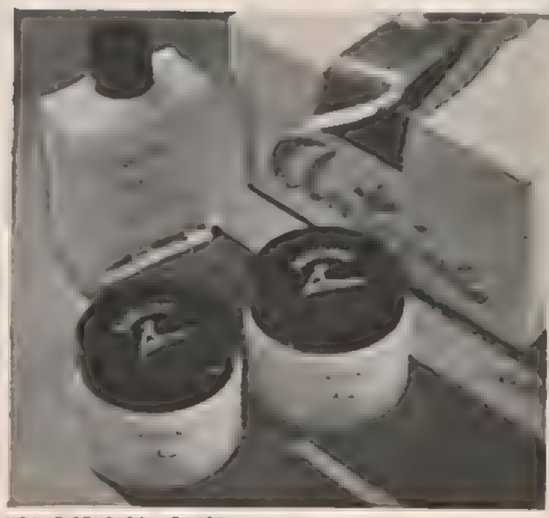
PUBLISHED IN COOPERATION WITH THE DRUG, COSMETIC AND ALLIED INDUSTRIES BY

LUCIEN LELONG PERFUMES

DISCOVERIES IN BEAUTY

Three ways to stretch Scherk's "Renaissance" fragrance—concentrated in perfume; powdered in sachet; shining in hair-perfume. McCreery

Three of a kind...Max Factor's Hollywood lipstick and rouge now come in white plastic cases to match the case of the famous "Pan-cake" make-up



Three-point beauty program by Antoine: dry-skin cleansing cream, liquid cleanser, and emollient cream—all in a be-ribboned box. Saks-Fifth Ave.

VOGUE STUDIOS—BAKER

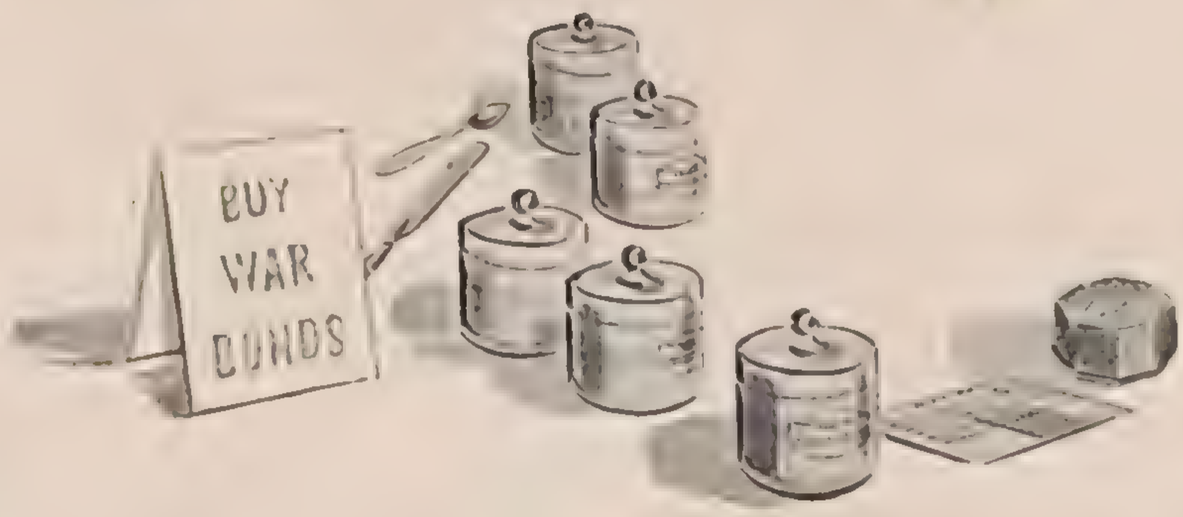
I BUY MY HATS
MY DRESSES
MY FURS
READY-TO-WEAR

but never my face powder!

because that's so very personal . . . so important to my skintone . . . it must be made-to-order . . . right before my eyes by

Charles of the Ritz

DISTINGUISHED FOR HAND BLENDED POWDER AND EXQUISITE COSMETICS



Be faithful to and they'll

"Loveliness," says Helena Rubinstein, "lies in your everyday beauty care." . . . She believes it should be simple—fun, rather than work—so she gives you these time-tested formulas, each the result of her insistence upon *quality*. Be faithful to these Helena Rubinstein beauty aids, and they will help you attain your beauty ideal.

Be Faithful to Your Skin Care

Pasteurized Face Cream—A versatile beauty cream to cleanse, soothe and lubricate. Blended for dry or oily skin. 1.00 to 4.50

Valaze Skin Lotion—A refreshing beauty treatment that leaves a satin-smooth finish, ready for make-up. 1.25, 2.25

Town & Country Night Cream—A richly textured emollient cream to soothe and soften dry, taut skin. 1.00, 1.75

Be Faithful to Your Make-Up

Town & Country Make-Up Film—A creamy powder base to keep your make-up flawless, your skin soft and smooth. 1.00, 1.50

Helena Rubinstein Face Powder—Stays lovely longer. Blended for your individual skin texture in exquisite shades. 1.00, 1.50, 3.50

Helena Rubinstein Lipsticks—Vivacious colors beloved for their lustrous, lasting texture. 1.00, 1.25, 2.50. Matching rouge 1.00 *Plus taxes*

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These . . .
be faithful to you
Helena Rubinstein

HOUBIGANT

Translucid

Sheer Make-up
for Sheer Beauty

Let your mirror show you
the "glowing through" beauty
that can be yours with Translucid
sheer make-up . . . by Houbigant

Foundation-tone and Sheer-Sifted Face Powder, 1.50 *each. Translucid Creams and other preparations,* 1.00 *to* 2.00

ARALAC—SKIM-MILK BABY

When we see the label "Aralac," we think of milk, and the fact that cows, bless their hearts, not only feed, but clothe us.

When the farmer sees the label, he thinks of the relatively new commercial market he has gained for his skimmed milk. When the Department of Agriculture sees the label, they think of the pounds of casein which are profitably converted from waste to a by-product.

Aralac, then, is not only a fabric-fibre invented for our comfort, an added income for the farmer, but a striking instance of conversion from loss to gain.

Aralac Grows Up

Of an approximate sixty billion pounds of skimmed milk yearly, only about twelve billion have been used as dairy products.

No competition exists between skimmed milk used for food and skimmed milk used to produce Aralac because: (1) most commercial casein is made from skimmed milk of a non-nutritious quality; (2) or, if nutritious, it is the skimmed milk in excess of demand which could not get from the farm to the consumer anyway because of transportation difficulties, and (3) because the price of skimmed milk for human consumption is well above that of the skimmed milk used in making commercial casein.

What's Aralac Got Beside a Cow for a Mother?

Quite a personality of its own. Related, by a protein background, to wool, mohair, alpaca, camel's-hair, and fur, it is still uniquely the only man-made protein fibre. Unlike rayon and cotton, which are cellulose fibres, Aralac has the breath of life in its ancestry. But the only characteristic it seems to have inherited from the cow is a certain amiability of spirit. It mixes tranquilly with rayon, cotton, wool, rabbit's fur (in the making of hat felts), and knitted fabrics. Adaptable, it can do anything from the big job of giving your bed-comforters warmth without weight (as batting), to a little job like taking the top heat without a moo, as a little Wavecrepe hair-wrapper, when you're having your permanent wave. Alone, it is used for 100% Aralac interlinings (either batted or woven).

Blended with other fibres, for which it is primarily designed, it gives warmth, resiliency of the wrinkle-and-sag-proof kind, and a fluffy lightness to the mixture. In summer clothes, it lends a moisture-absorbent quality. Used with wool in winter coats, jackets, it has a fleece lightness, an oven warmth, and a cream-softness. Agreeable, it will wash or clean equally well; the choice depends upon the nature of the fibres with which it is combined. Watch your instruction tags for that.

No Dearth of

Beautiful Fabrics at McCutcheon's!

PURE SILK CREPES—Many of your favorite weaves—flat crepes, cantons, and satin crepes—all of pure dye, pure silk. Beautiful colors and plenty of blacks. All 39 inches wide. Yd., 2.95 to 4.50

PURE SILK TAFFETAS—Stunning street and evening colors as well as black and white. 39 ins. Yd., 3.50

BIANCHINI'S "FLAMISOL"—A wonderful new weave of 56% rayon and 44% wool for suits, dresses, and the separate skirts that are again so smart to combine with blouses. Colors of great distinction. 39 inches wide. Yd., 4.95

COTTON VELVETEEN—Highly prized this year for its great warmth as well as its beauty. Comes in many rich, sparkling colors as well as brown and black. 35 inches wide. Yd., 2.00

FINE VIRGIN WOOLENS

HAND-WOVEN ENGLISH TWEEDS — Weaves and colorings of unusual character loomed by hand at famous Dartington Hall, of pure virgin wools. Mixtures, checks and over-checks—some with matching plains for coats and suits of great chic.
30-inch width, yd. 3.95
54-inch width, yd. 6.95

BOTANY WOOL FLANNEL—A fabric famed for its lovely texture and fine wearing qualities. Pure virgin wool. In more than 20 street and pastel shades. All 54 inches wide. Street shades, yd. 2.95
Pastel shades, yd. 3.25
White, yd. 3.50

FORSTMANN'S "ORIELLA" CREPE—Fine, pure wool crepe in a delightful sheer weave for the type of wool dress you live in all winter. Lovely colors. 54 inches wide. Yd., 3.95

FORSTMANN'S "CHARMEEN"—A gabardine weave of pure virgin wool with an unmistakable air of quality. Smart range of colors for suits and dresses. 54 inches wide. Yd., 6.95

Samples on request provided color preference is specified

Vogue 9786

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McCutcheon's

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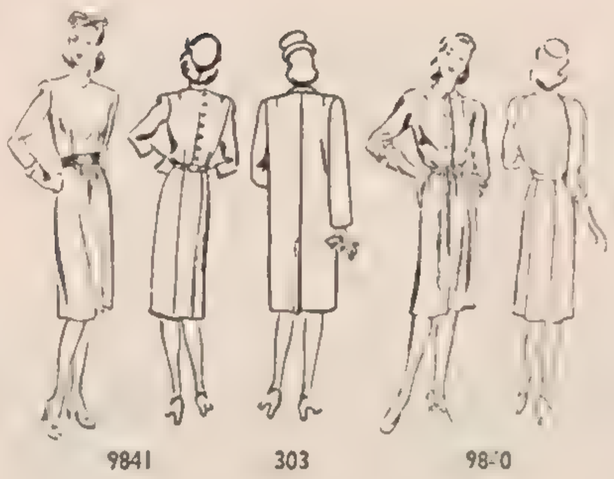
DESIGNS FOR DRESSMAKING



Left: First, one-dress-wardrobe design. See pages 106 and 107 for other views. It is No. 9841. Sizes 12 to 20 (30 to 38). Its scarf shown on page 106 is part of the pattern. The Chesterfield coat is Couturier Design No. 303 in sizes 12 to 20 (30 to 38), 40, 42. Second: the cover dress; No. 9840, "Easy-to-Make," in sizes 12 to 20 (30 to 38), with a Contour Closure,* that requires only one hook and eye.

*TRADE MARK APP'D FOR—REG. U. S. PAT. OFF.—22360

Right: "How To Make A Suit" designs. Other views of the first three suits on page 159; the fourth on page 110. All are sizes 12 to 20 (30 to 38). No. 9801 has a minimum of fitting and finishing problems. No. 9821: inverted pleat at centre back and front. No. S-4460 includes a blouse pattern for day wear. No. 340; with nutria collar and pattern for nutria muff. Its skirt has two godet pleats.

VOGUE PATTERNS MAY BE PURCHASED IN THE IMPORTANT SHOPS IN EVERY CITY, OR BY MAIL, POSTAGE PREPAID, FROM VOGUE PATTERN SERVICE, GREENWICH, CONNECTICUT; AND IN CANADA, AT 21 DUNDAS SQUARE, TORONTO, ONTARIO. PRICES OF PATTERNS WILL BE FOUND ON PAGE 164.

DRY SKINS LOVE THE TENDER CARE OF...

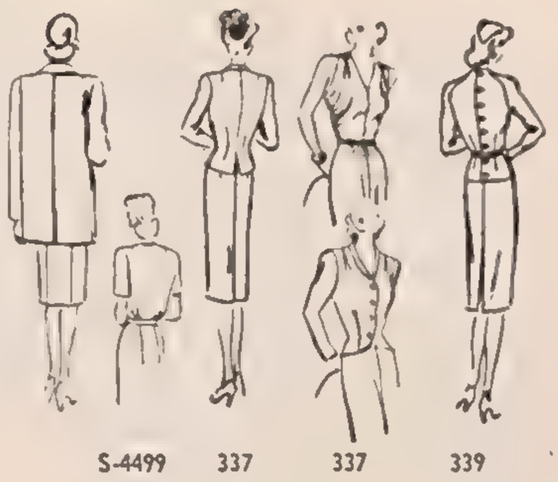
Dry skins need the gentle care of Ariderma, the dry-skin soap. It's made with milk solids for mildness, pure lanolin for extra richness! Ariderma cleans deeply, gently—lends your skin bland beautiful protection against heat or drying winds. Try it today! Lightfoot's Ariderma, 663 Fifth Avenue, New York 22, N. Y.

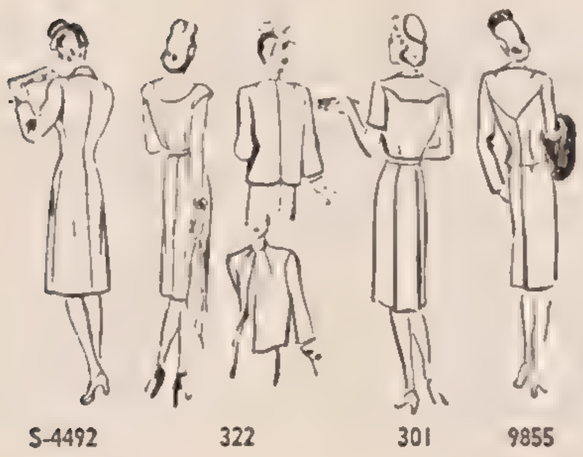
ARIDERMA

THE DRY-SKIN SOAP—15c EVERYWHERE

DESIGNS FOR DRESSMAKING

Right: Fur-lined Coat Wardrobe. Other views of these designs are on page 108. The three patterns come in sizes 12 to 20 (30 to 38). No. S-4499 includes the finger-tip length coat, fur-lined; a trouser-skirt, and long-sleeve blouse. No. 337; halter-top dinner dress and cover-up jacket. No. 339; slim dress to make in wool. It has raglan sleeves, and a curved yoke that gives a long-torso look to the skirt.





Left: Furless Coat Wardrobe. See page 109 for other views of these designs. All in sizes 12 to 20 (30 to 38). The fitted, furless coat is No. S-4492. With it, No. 322, 12 to 18 (30 to 36); low-neck dinner-dress, shown here with and without its separate jacket. No. 301: Day-in-day-out dress with back shoulder-yoke, slim skirt. No. 9855; suit-dress. The jacket and skirt can be worn separately.

VOGUE PATTERNS MAY BE PURCHASED IN THE IMPORTANT SHOPS IN EVERY CITY, OR BY MAIL, POSTAGE PREPAID, FROM VOGUE PATTERN SERVICE, GREENWICH, CONNECTICUT; AND IN CANADA, AT 21 DUNDAS SQUARE, TORONTO, ONTARIO. PRICES OF PATTERNS WILL BE FOUND ON PAGE 164.

1,000,000 GALS ARE WEARING *your Hat!*

The old morale doesn't get a boost to realize that a million other girls had bonnets identical to your own latest delight, does it? That's what happens when you go into the War Effort—either the Services or Industry—without "window shopping" first.

The girls that have the important jobs are Specialists. Embry-Riddle, one of America's largest private aviation schools, can train you as a Specialist as they have hundreds of girls who hold positions of responsibility in the aircraft industry and Services. Send for the free booklet—"Pointing for an Important Job." Address Dept. 16.

"Keep 'em Flying"

EMBRY-RIDDLE
School of Aviation
3240 N. W. 27th AVE. MIAMI, FLA.

Versatile Lassie Maid coats, superbly tailored in 100% woolens, for long and loyal service. Modestly priced . . . At leading stores everywhere, or write to
BARKIN LEVIN & CO., INC.
512 Seventh Ave., N. Y. C.

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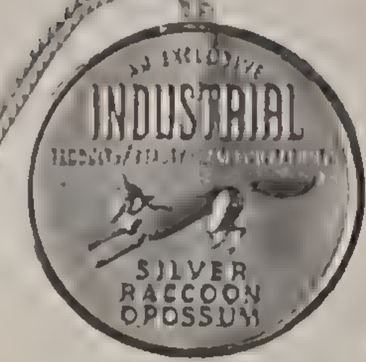


Furs of Enduring Beauty

It identifies furs made lastingly beautiful by BASIC BLENDING—an exclusive INDUSTRIAL process that enhances fur smartness, gives it longer-lasting life and lustre. Look for the INDUSTRIAL Seal on SILVER RACCOON OPOSSUM, SABLE SHADE GUANACO, AMERICAN GREY SILVER FOX, SILVER RACCOON and other fine furs.

INDUSTRIAL
FUR DYEING & BLENDING CO., INC.
121 West 27th Street New York City

HOW TO MAKE A SUIT

(Continued from page 111)

Buy a good quality of muslin or thin canvas for the interfacing on the front of your jacket. That will ensure its keeping its shape.

When setting in the sleeve, be sure that you handle it painstakingly, easing away the fullness so that the top of the sleeve is perfectly smooth. To do this, hold the sleeves toward you. The neck-line should fit closely at the back of the neck so that it doesn't gap. There will be a little fullness, but shrink it out with the point of your iron.

The placing of the buttons is another fine point. Always place one button right at your waist-line, so that the break will come in the right place. Bend over forward from the waist, and you'll find that place. Space your buttons up and down from there.

The buttonholes should begin about one-half the width of the button from the front edge of your jacket, and the buttons will never overlap the edge of your jacket.

Consider your size when you choose your buttons. While there are many wonderful, big, jewelled and ceramic buttons now, don't go in for colossal ones if you are very small. Proportion is as important in buttons as it is in the length of your jacket, the length of your skirt.

There are two types of buttonholes—bound and worked. For a woman's severely tailored suit, worked buttonholes are correct—just as they are in a man's suit.

Even so small a point as the way you sew on your buttons is important in making your suit look well tailored. Cross two pins where you want to sew the button. Sew the button on top of them. Pull them out and your button will be loose enough so that you can wind your thread around underneath it to form a shank. Then the button will not pull.

Since skirts are slim now, it's a good time to use a trick that custom tailors know well. Make a firm crêpe lining for the back of the skirt—and your skirt will never get a seat—get baggy. Cut the lining from the same pattern piece, or pieces, as the back of the skirt, but a bit shorter. Sew it into the side seams to within about ten inches of the bottom. Leave the bottom ten inches loose. Turn up a hem so that it is two or three inches shorter than your skirt.

There are two kinds of belts you can use on skirts. Both are good; it's mostly a matter of personal taste. One is the outside belt that goes on top of the skirt and is made of the self-fabric. The other is the inside belt. It is made of belting that you buy by the yard and is stitched inside so that it does not show.

Another tailor's trick that you might well employ is to make a shield-shaped piece of the lining. Make it double, line with muslin, and sew into each armhole to keep the suit from wearing thin under the sleeves.

WHY THIS 'TRIPLE-REFINED' FACE POUDRE

is used by many leading stage and screen actresses

Gorgeous Shades To Match Your Exact 'Blood-Tones'

Stage and Screen stars know what a great beauty help the right face poudre can be! And here's why many of these glamorous actresses use ANGELUS poudre by the exclusive House of Louis Philippe.

ANGELUS is *'triple-refined'* to insure exquisitely smooth texture. It imparts a youthful finish even to dull, sallow skin and clings for hours without caking, streaking or *piling up* in patches.

Another Beauty Advantage!

Each of the several different shades of ANGELUS has been so expertly blended that it matches the exact 'blood-tone' of skin coloring. In other words — *your* shade of ANGELUS blends so *naturally* with your skin that it actually seems it is *your own skin* which appears so glowing, youthful and satin-smooth. Just try a box of ANGELUS Face Poudre and see if you, too — like many stage and screen stars — don't notice a vast improvement. At all cosmetic counters.

Louis Philippe

ANGELUS LIPSTICK—ROUGE—FACE POUDRE—CREMES—MAKE-UP

HAT-RACK

Answers to 20 Questions on Hats

HERE are the answers to the quiz on page 112 (written by R. Stewart Schenley. As you can see, every hat does have a past.

1. Blue.
2. "Fedora," a play by Sardou.
3. The cloche.
4. It was the place for Mr. Coolie to park his queue.
5. The sombrero.
6. The wimple.
7. The pill-box.
8. Milan, Italy.
9. The Stetson.
10. Watteau and Gainsborough.
11. Babushka, Russian for grandmother.
12. To call on a ranking officer at an Army camp.
13. The tricorn.
14. The Eugénie hat.
15. The bonnet—named for early hoods made of *bonnet*, a type of cloth.
16. Fez.
17. Derby.
18. The tam-o'-shanter.
19. The calot.
20. In old Scotland, the snood was the head-dress worn by unmarried women only—symbolizing virginity.

KITCHEN RECRUITS

HERE are three little newcomers in the food field that we thought you would like to know about.

The first is a special little package of ketchup spice. It is a balanced blend of spices, such as cinnamon, cloves, and paprika, which can make tomato ketchup for you out of your own garden tomatoes. This is made by Durkee.

The second is a new pamphlet which will teach you how to can fish for next winter. It is called, with perfect simplicity, *Home Canning of Fishery Products.* You can get a free copy by writing to the Fish and Wildlife Service of the Department of Interior at the Merchandise Mart, Chicago, Illinois.

The third little news item is a self-contained, non-electric food preserver to use in your refrigerator. Primarily a humidifier, it keeps cheeses moist, fruits and vegetables crisp, ground meats fresh and unshrunken in size. Although it is a highly scientific invention, all you need to do about it is to fill it with a pint of pure white vinegar every four weeks. The name of this wonder gadget is Humydrole, and it's sold by Hammacher Schlemmer in New York.

Lavando Gloves

Because they so perfectly express that personal charm and distinction which only beautiful leather can give—LAVANDO, loveliest of gloves, are smart and fashion-right—and they're practical and long-wearing, too. Washable, of course! Priced from five dollars at fine stores.

IRELAND Brothers GLOVES
JOHNSTOWN, N. Y. • NEW YORK
SAN FRANCISCO • KANSAS CITY, MO.

JOHN ROBERT POWERS

the great American authority on feminine beauty states:

"TO PRESENT A COMPLETE AND SMART FASHION PICTURE A WOMAN SHOULD WEAR A HAT. Therefore, I recommend for all my long-stemmed American beauties — BREWSTER HATS — smartly styled by Pat Brewster for the natural American girl."

Brewster Hats

Fifty-three years ago Albert Crookes went to work for Reed & Barton. A true craftsman, he is a sterling silversmith in the finest sense of the word.

"IT'S GRAND TO KNOW THAT I'M HELPING SAVE LIVES"

"Like most everyone else, my thoughts and my heart go out to the boys who are fighting our fight in the very front lines. I'd like to be there with them. But as long as that is out of the question, it's mighty comforting to know that I'm helping save their lives. For that's exactly what we here at Reed & Barton are doing . . . by using our skill and handicraft to fashion the finest surgical instruments and other essential equipment for the armed forces. We'll go on doing it, to the best of our ability, till the Axis is no more. Then we'll happily turn back to the making of beautiful Reed & Barton Sterling Silver, symbolic of America's gracious way of living."

If your jeweler is unable to supply all pieces in your Reed & Barton pattern due to war, rest assured they will be available when victory is achieved. Meantime, to help you maintain home morale, send 10c for our 64-page book, "How To Be a Successful Hostess." Reed & Barton, Box 990, Taunton, Mass.

Reed & Barton

STERLING SILVER

OTHER TIMES, OTHER CUSTOMS

By Schuyler L. Parsons

In this era of rationing and depleted domestic help, how can one entertain? By entertaining I do not mean giving a banquet, but having a limited number of congenial friends for lunch or dinner. Are people going to be willing to walk to our houses in these gasless days? The answer is "Yes," in a "picky and choosy" way. We will make an effort if our host has a reputation for good food. But it must be good.

I live in Newport, Rhode Island, and my house is over a mile out from the city toward Bailey's Beach. No bus comes within half a mile, so the transportation problem for guests was really acute during last winter. But my point is that they came because they knew there would be good food, congenial people, and interesting conversation.

Newport Transportation

Newport has become such a large naval and military centre that there are great numbers of interesting men from all over the country. They often bring their families, if they are fortunate enough to find a house.

Naturally, we want to show these temporary residents a good time, but how are we going to do it? It's not easy to get a party together. Most people rely on bicycles during the daytime, and are only too glad to have a halfway house to stop at for lunch. (If invited to lunch near the beach, they arrange not to shop that day. If invited toward the centre of the city, they arrange to do shopping that day.) But except for Sundays, Service men can not get off duty at lunch time.

Going out to dinner is another problem. Dressing for dinner is nonessential, and many arrange their shopping late in the day and stop on the way home at a friend's house for bridge before dinner. The few remaining single men (still able to) ride bicycles. Some married couples do likewise, but most of them only accept invitations within walking distance of their homes. There are a lucky few who have horses and carriages, and they are most generous in giving lifts. But most of these have only one horse, and if it has been out all day, it can not be expected to go out again at night.

But, granted a solution to the transportation problem, the successful host is the one who makes preparations long before guests arrive. By the time the meal is ready, you have done your best, and you should sit back and enjoy your guests. It ruins all conversation to be giving instructions to the cook or maid, or running in and out of the kitchen. Good food and good conversation will make a party go by itself.

It is a problem for the chatelaine of a plush palace to be reduced to the limits of a stand-up lunch or a spaghetti supper. It is a problem for the chatelaine of a general-houseworker-cottage to lose her one helper. But system and personal attention to detail will give one the reputation of "doing things beautifully." I came down from my high perch in the early 'Thirties, but plenty of guests have passed through the doors of my dining-room in the years between. They have liked the simplicity of the food and service, and in this past *(Continued on page 153)*

MARYLAND'S AMBASSADOR OF GOOD CHEER

FROM COAST TO COAST

NATIONAL PREMIUM BEER

PALE, DRY, BRILLIANT

THE NATIONAL BREWING COMPANY, BALTIMORE, MD.

RONRICO

*Best RUM bar none

The Rum Connoisseur contains over 100 tested drink and food recipes. Send for your Free copy. Ronrico Corporation, Dept. (V) Miami, Florida. Ronrico Rum 86, 90 and 151 Proof.

*Trade Marks of Ronrico Corporation

IT'S FUN TO WRITE LETTERS

by JANE EATON

More fun, if you write them correctly! The only rules are rules of courtesy—the same ones that influence your speech and manners. Check up on your own knowledge of what's right in writing by taking this quiz.

Q I won't have time to have my wedding invitations engraved. Is it all right to telephone my friends and invite them to the ceremony?

A Wedding invitations should always be mailed. On such short notice I suppose the wedding will be informal, with only family and closest friends present. Ask your mother to write friendly informal notes on her very best Eaton letter paper. After the wedding, the announcements can be engraved and sent to the larger list of friends of both families.

Q A Major General is a great friend of my family. In writing him, do I address him as "Dear General" or "Dear Major General"?

A Begin your letter "Dear General"; add the last name or not, as you wish. The main designation of rank is used for all Army and Navy officers when writing socially. If, however, the letter is official in nature, the officer should be addressed as "Dear Sir."

Q I'm afraid my letters sound stiff and awkward. How can I improve them?

A Write as you talk—reading the words aloud, to make sure. A sincere letter is a good letter. Another help is to choose a letter paper that complements your personality. You'll find several you'll be proud to use among Eaton's Fine Letter Papers.

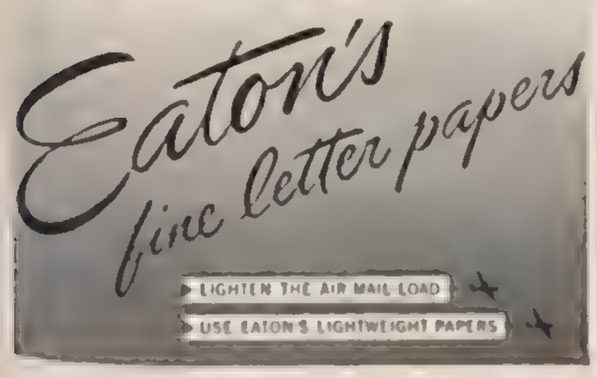
Q I think leftover envelopes are such a waste! How do *you* make sheets and envelopes come out even?

A I don't! Nor do I waste paper or send mismatched letters, for I use Eaton's Open Stock Papers and buy matching sheets and envelopes on a fill-in-as-I-need-them basis.

EATON'S OPEN STOCK PAPERS can be bought in sets of sheets and envelopes, or you can fill in as you wish . . . no need, ever, to waste "orphan" sheets or envelopes. Ask to see PETERSBURG 1850, HIGHLAND LINEN, FOREIGN MAIL and others at your stationery counter.

For an interesting 36-page book, "*It's Fun to Write Letters,*" write to JANE EATON, Eaton Paper Corp., Pittsfield, Mass. The price is 10¢ . . . but every dime we receive goes into War Bonds.

to get a letter—write a letter



OTHER TIMES,

(Continued from page 152)

year have even been willing to walk to my house for a meal. I can say no more.

What is the answer to successful entertaining on a limited scale? Know the capacity of your kitchen. Concentrate on a few *spécialités de la maison.* Never attempt to serve too much. Try to have one course a little novel. Always serve a proper wine—and there are excellent American brands. Be sure to plan the seating of your guests. It saves much confusion to have place-cards, even for informal gatherings. (I use books of matches with white paper covers, on which I write the guests' names.) If you have twelve at one table or use three bridge tables, give your seating just as much thought. One incongenial pair will throw off the entire conversation.

I have often been told, "Of course, you can do it because you have such a wonderful cook." My cooks have been good, but I could be a good cook, and so could you. It's a question of a good recipe. My cooks and I have worked out these recipes to a foolproof degree, and I am always willing to pass them on. I consider it a great compliment to be asked for them. None are original, but they are all the outcome of years of perfecting.

The All-Important Menu

To me, the most important thing is to plan the menu. Think of your available dishes; then eliminate until you have a well-balanced meal. By "well-balanced" I am not thinking of calories, but of taste. If some of my guests want to diet, I hope there will be others who will want a second helping. Have your table attractive, and have your food appetizing. If it is a buffet, have the dinner easy to serve and have not only your food, but your plates, hot. (I heard it said in France, "A tepid plate is a sure sign of a badly-run house.") Pay great attention to the lighting of your dining-room. Even the youngest beauty wants to feel that the light is flattering.

And lastly, be gay yourself even to the point of talking too much. Always keep the conversation going. If the other end of the table is lagging, try to start conversation on general lines. Especially, see that the meal starts with everyone talking. Nothing is worse at the beginning of dinner than having a person on one side staring at a stranded guest on the other.

Well, all this has led up to the food. It is a good thing, if you have very limited help, to set your first course on the table before you go in to dinner. In summer, this is easy when you have cold soups. One important thing to remember is that any hot soup can be served cold. For years we only knew cold bouillon, then along came cold Madrilène; then cold Vichyssoise was introduced. Inversely, hot Madrilène and hot Vichyssoise are delicious. I have had great success with cold fish soups, such as crab or clam; cold vegetable chowder or cold pea soup. But have these *really* cold. We often put the soup in the ice-cream freezer! And an important tip is that all cold soups should have an extra dash of Tabasco.

In winter, you can have fish or fruit cocktails on the table, or stuffed alligator-pears. We place a heaping mound of *(Continued on page 154)*

"I'm glad you're using the Seaforth I sent you!"

Shaving Mug and Men's Talc . . . **$2**

When men buy toiletries for themselves

SEAFORTH IS

First Choice

THERE is something so pleasing about the little stone jugs . . . something so masculine in the heather-and-fern scent, that men become attracted to Seaforth right from the start. And after they've used it, well . . . they just naturally stay with it from then on! So if you have a man on your list (and who hasn't), be he civilian or serviceman, remember . . . a gift of Seaforth will be to his liking.

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HAND SOAP • MEN'S COLOGNE • HAIR DRESSING • MEN'S DEODORANT
COMBINATION SEAFORTH SETS, $2 to $7

Available in Canada at Slightly Higher Prices

What do you do when powder "snags" on your nose and cheeks?

How can you make your skin smoother in 60 seconds?

What will make your face look clearer and lighter right away?

"This 1-Minute Mask!"

You'll love this 1-Minute Mask, too—

When your face is cluttered with scaly, dead skin cells—

When specks of imbedded dirt make your complexion look drab and unglamorous—

Give yourself a 1-Minute Mask with Pond's Vanishing Cream! Smooth a white mask of the cream over your whole face—except eyes. Leave the mask on one full minute. The cream's "keratolytic" action efficiently loosens and dissolves stubborn roughnesses and dirt particles. Tissue off.

Your complexion is "re-styled"!
— Feels gloriously softer . . .
— Looks clearer and lighter . . .
— Thrills! Make-up goes on smooth-as-silk . . . clings serenely—for hours!

"My favorite powder base, besides!"

"Besides using Pond's Vanishing Cream for a 1-Minute Mask 3 or 4 times a week, I smooth it on lightly before every make-up," says Cynthia McAdoo. "Pond's Vanishing Cream has always been my favorite powder base because it's neither greasy nor drying!"

OTHER TIMES . . .

(Continued from page 153)

crab meat or tuna fish in half a pear and cover it with cocktail sauce. It makes an attractive-looking dish. We call it "Alligator-Pear Charleston." It is always important to have your table create a good first impression. The eye is very receptive to the appearance of food and flashes a quick message to the palate. With this in mind, have a small table cleared to receive the empty dishes so as to get them away from the set-up for the second course.

For your *pièce de résistance*, use the sideboard. Set out your hot plates and place your platters on heaters if you have them. Arrange everything very neatly. When this course is finished, remove the used dishes from the sideboard before the dessert is brought in. People never mind waiting, especially if conversation is flowing, but they do mind unattractive empty plates.

Having given all these hints as to service and set-up, now let us get to the menus. I am giving twelve that are very popular. As my meals are always limited to three courses, any of these can be easily interchangeable. And you will notice that many dishes are repeated—excellence, not variety, is the point.

Luncheon Menus

Alligator-Pear Charleston
Fried Chicken
Red Rice
Beets Glacés
Chocolate Sundae Pie

Alligator-Pear Cocktail
Cold Lobster Sauce with
Fresh Garden Salad
Orange Sherbet

Eggs Alibi
Corned-Beef Hash
Spaghetti with Cheese
Succotash
Chocolate waffles

Cold eggs in jelly
Macaroni with chicken livers
Succotash
Fruit Compote

Shrimp Cocktail
Shepherd's Pie
Okra with Tomatoes in a Rice Mould
Lemon Pie

Vichyssoise
Chicken Pot Pie
Stewed tomatoes with rice
Pots de crème

Dinner Menus

Crab Soup
Roast Duck with Sauce of
Currant Jelly Mixed
with Mustard
Hoppin' John
String-Beans
Orange Ice-Cream

Clear Soup
Deep-Dish Shrimp Pie
Asparagus, or Beet Tops
Cantaloupe à la Mode

Vegetable Chowder
Virginia Ham with Mustard Sauce
Sweet Potato Pie with Marshmallows
Spinach
Coffee Ice-Cream

Clam Chowder
Squab en Casserole
Beets Glaces
Peas
Peach pie

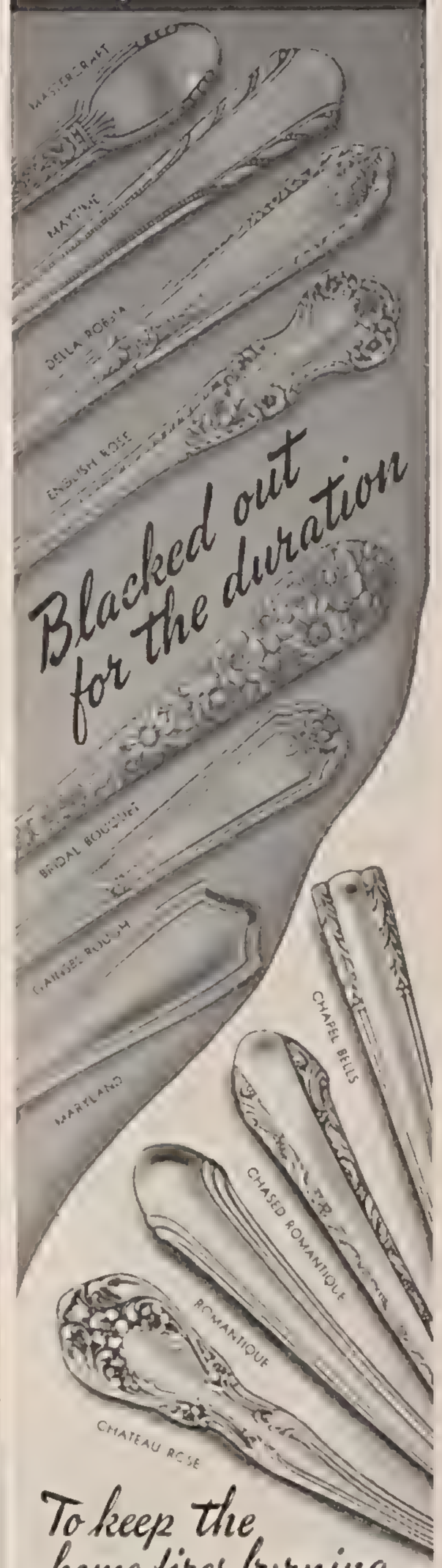
Clam or Shrimp Southside
Cold Turkey
Green Salad with Spiced Vinegar Dressing
American Brie Cheese
Cherry Pie

Shrimp Bisque
Sweetbreads or Pigs' Knuckles
Mushrooms
Diced Turnips with Lemon Butter Sauce
Cottage Pudding with Chocolate Sauce

And these are three recipes for some of the less well-known dishes.

(Continued on page 155)

STERLING SILVER
by the
ALVIN
SILVERSMITHS
now takes second place
. . . . War production for
victory comes first . . . .



To keep the home fires burning...

six essential items in these four patterns are being made in limited quantities for home use.

Teaspoon	Salad Fork
Luncheon Knife	Cream Soup Spoon
Luncheon Fork	Butter Spreader

NOTE: Complete patterns and items now restricted will again be available when Victory is won. Price lists mailed on request.

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Makers of Exclusive Silver Designs for Fifty Years
PROVIDENCE • RHODE ISLAND

For all the lives you lead!

You're really leading more than one life these days—your job, your win-the-war work, all your new extra-curricular activities. Here's a coat that's just as versatile as you are — the MAXDON Yearounder. With it you get an *extra* button-in "CUM-FIT" lining, leather backed and complete with sleeves, to keep you extra warm in coldest weather. Available in Fleeces, Gabardines, Tweeds and Shetlands, from America's foremost looms — American Woolen Co., Anglo Fabrics, L. C. Chase, Dexter Woolen Co., and Madison Mills. Fully lined in rayon satin. 9-17 & 10-20. At good stores everywhere. $39.95

Buy War Bonds and Hasten Victory

BAGEDONOW COMPANY
512 — 7th Ave., New York

OTHER TIMES . . .

(Continued from page 154)

Clams Southside

1 pint of Little Necks (opened)
2 tbsps. of butter
2 tbsps. of flour
⅔ cupful of cream
½ tspful. of Worcestershire sauce
2 dashes of Tabasco

Salt and pepper to taste. Drain the clams from the broth. Put them through a food-chopper. Place in a saucepan over the fire, stirring constantly until cooked through. Drain them from this broth. Melt the butter in a double-boiler, add the flour, and stir in the cream, making a sauce. Add clams, Worcestershire sauce, Tabasco, salt, and pepper. Place on slices of toast. This serves four.

Stuffed Alligator-Pears Charleston

2 alligator-pears
1 lb. of crabmeat

Peel, cut in half lengthwise, and scoop out the centre of each pear, and mix in with the crabmeat. The sauce for this requires:

1 cup of mayonnaise
⅓ cup of ketchup
1 tsp. of Worcestershire sauce
2 dashes of Tabasco
2 tsp. of lemon-juice
1 dash of sherry wine

Mix together all the ingredients for the sauce. Pour enough sauce over the crab mixture to blend through. Place this in the pear centres and cover the tops with the rest of the sauce. Serve on lettuce leaves.

Deep-Dish Shrimp Pie

2 cupfuls of cooked rice
½ lb. of cooked and peeled shrimp
1½ cups of canned tomatoes, or about 4 fresh ones
1 small chopped onion
3 lbs. of butter or bacon drippings
1 tsp. of Worcestershire sauce
Salt and pepper to taste

Melt the butter or drippings and mix all the ingredients together. Put in a Pyrex dish, sprinkle buttered breadcrumbs over the top, and bake in a hot oven about thirty minutes.

These ideas should give you a start towards a party. Solve the transportation problem, find ten amusing people, and open your door.

BLUE RIBBON BEANS

Soybeans are the best farm news since that first tobacco leaf sprouted in the crown colony of Virginia. For October 1 Vogue, Dione Lucas, who heads the Cordon Bleu cooking school, drafts epicure recipes that add to the soybean's front-page repute.

OCTOBER 1 VOGUE

on sale at the newsstands September 24

HAND-MADE COSMETICS

Quality, the hand-made kind, is vitally important in cosmetics. NINA from Paris invites you to preview **Pirouette**, *1944's luxurious make-up. Pirouette lipstick, powder and Lustrous Make-up available in beauty salons and cosmetic departments of America's exclusive stores.*

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A READER WRITES

1918 nostalgia

DEAR Vogue:

During the last World War, "my sister and I" took turns buying a copy of Vogue to bring home and add to a growing pile. And it was a tragic day when we came home from war work one time to find that the pile had been sold, along with newspapers, so much a foot, because Mama was sick and couldn't 'tend to it. All the things we loved and had looked at, actors we'd seen and heard, dresses we'd copied, hats we'd bought, airs and graces we'd copied—all gone as waste-paper. Nor was there a shortage—if I remember—necessitating saving paper——?? However, a few that were out of place (bless them) were saved, and the accumulation started slowly again. Depression and other disasters depleted the store—but recently it has picked up, and most of the time is highly satisfactory. This by way of saying we are devotees, and since I'm an old friend I'll take a few liberties (something I wouldn't do if you were not more than human).

Why don't you feature your pretty V lady, the first Vogue cover, since V is such a popular letter recently?

How About Prizes for non-College Girls?

Wouldn't it be possible to offer prizes to girls who aren't college girls? For instance, my girls grew up in a small Southern town, next to Charleston in its inhibitions, are pretty, bright (we as a family answer most of Information Please questions among us, except who swatted the most balls in the New York Giants on the fourth of July 19— et cetera kind, and Pa T. comes pretty close to those, just from keeping up with baseball along with the Gumps and Joe Palooka). They might not even enter the contests—but is it fair in America to stress college so, when frequently college means money instead of ability. I've known women from the foremost colleges, and, with a high school education, I've wondered at the kind of books they enjoy. Not the teachers and career women, but occasional collegiate alumnæ whom I've run into over a period of decades.

As a matter of fact, non-college girls often have a fresher viewpoint, because they come from little paths and byways instead of the stream of traffic, so to speak. Besides—non-college boys make pretty good soldiers and war workers. America doesn't let that stand in the way when real things are being done.

We—being near an airport—have seen hundreds of cadets, college and not, and that has little to do with the appearance, ability, and manners, which is what Vogue would count as assets.

Number three: I like Mr. Crowninshield's articles so much; Mr. Beaton's pictures, too; and we all love Ivy. Make Ivy write some more about ripping out embroidery and drawing her own pictures. [*Ed. Note.* She means Ivy Litvinoff, the wife of the former Soviet Ambas- *(Continued on page 157)*

at leading stores throughout the country—Write us for the store nearest you.

Aunt Mitchell originals • 337 SOUTH FRANKLIN • CHICAGO

A READER WRITES

(Continued from page 156)

sador to Washington.]

We like pretty pictures more than we do sophisticated ones. A girl tearing along a beach with a fantastic shadow might be fine photography, but it is not "pin-up" to us. The serener ones show the clothes better, especially evening dresses, and a dance frock shown from behind, *dancing* (so you hear Strauss just looking at it), is tops. The sketches of bony girls with lovely anatomy-looking figures, ugly but lovely hands, and big feet, also lovely, are so attractive that I never cut out a recipe they're on the back of, nor even an herb article, which means they are peculiarly sacred. They look like etchings, and I should like to know how they're done. Also the little nightie and pantie sketches, very feminine and awfully look-at-able.

Fourth: Please when you print copies of paintings that might be framed or pasted in a scrap-book, put something on the back that is "expendable"—the dog mart, or schools. Or leave them white. Two Madonnas are invariably back-to-back, or two Holbeins. And the other two that are back-to-back are both ugly, and it happens so often we think you are mercenary and are saying with a gleeful leer, "Ha, ha, we'll make her buy *two* Vogues."

Back in 1918, but Right for 1943

Fifth: Get out a year-book of old articles. Call it Years-ago Book, or some such, but make it nice and fat and sell it separate or take orders. I could suggest dozens of copies of your old Vogues you could almost use *in toto*. Instead, I'll just point out a few from July 15, 1918, most pertinent to NOW.

Well—it starts off on the contents page with a copy of a letter from the Belgian Order of St. John of Jerusalem asking for something that pertains to hospitals, et cetera, in England. Among the articles, "*Banishing Wheat from the Tea-Table*," reminds me of recipes we war workers in Washington used to exchange. One was eggless, sugarless, butterless cake, which we made and liked quite well, and called "cakeless" to identify it. The article is good. Two recipes—oatmeal cookies and macaroons—I think I'll try. It says, "The smart Parisienne adds to her chatelaine a tiny painted or enameled box, just large enough for two lumps of sugar, and a tiny, closely covered can for her allowance of condensed milk." Only a Parisienne would risk condensed milk in her bag, I should think. It speaks of "serious war work," and gives recipes "Hooverizing" on wheat.

"*Playing Hostess to the Man in Uniform*" gives Elsie Ferguson on the stage—and wasn't she beautiful, and where is she now? Also some awfully pretty women serving soldiers in campaign hats. Horse shows and dog shows evidently went on, and, O, how I do want a beaver sailor hat such as I was married in, and the only thing becoming to me. *(Continued on page 158)*

Hat Courtesy of John-Frederics

SOBER ELEGANCE—black broadtail with unusual dressmaker details.

Revillon Frères

684 Fifth Avenue at 54th Street

SHELBY
The American Beret

In the new patented FEATHERFLUFF FINISH

This is the Continental type beret that in former years only Europe could produce. Today Salfair makes it for America—better than ever before! Its perfect fit—its immaculate tailoring—its silky Featherfluff finish—its ability to "take it" makes Shelby the ideal all-purpose beret.

At fine stores everywhere or write
SALFAIR
65 West 39th Street • New York

Another PLAY TOPPER

A READER WRITES

(Continued from page 157)

It is strange to remember that stockings were all black or white. And the dresses are quite pretty, not unlike now, except long. Kitty Gordon and Irene Bordoni were beautiful and young, and, strangely, it is the *latter's back* that is featured in her picture. All the tables set with china are lovely—nothing modern, all just beautiful. Undying loveliness in the rooms, and a lovely page of pretty glass, et cetera.

Shoes with long, pointed toes, new here but old in Europe, as it was in 1916 that I knew the wife of a German agent (later disappearing) who wore white, flaring skirts, magenta handkerchief and stockings, and long, pointed shoes—white, I think.

On pages 32 and 33 are photographs I'm going to copy in charcoal sometime and hang on the wall. A Frenchwoman leaning on her "Gaelic hoe," two nuns picking strawberries for the sick "in the pretty convent garden at Ste. Anne de Beaupré." Another spinning picture. Something we have missed in this war, the countryside of France. My husband-to-be wrote letters of the cows and pigs and geese and churches, and such, in villages where he was billeted—and now there's just a curtain over it all. However, I've got enough Huguenot blood to know that most of France is what we want to think it is, and the cloud is lifting.

In your article, *"Entertaining Jack Tar and Sammy Khaki,"* illustrated by comic (Fish??) pictures, you say some amusing things. They sleep at concerts, and even then "shook wicked hoofs" at a dance. I know no 'teen age will think that expression is that old. "Wouldn't you like to meet some nice girls?" one hostess asks. "Lord, no," says the soldier, who looked down at her with bitter loathing, "I know too many women now." This article describes the canteen, but says, "Unfortunately there are women who . . . ask him how old he is, where he comes from, if his mother isn't proud of him . . . et cetera." Other subjects for conversation, "will white uniforms shrink and the blue run?"; and until June there was considerable interest in the U-boat situation and the possibility of an air-raid on New York. And it says not to ask sailors why their trousers are so wide at the bottom, because they don't know. (Surely, they must by now; if not, I could tell them.)

This is to egg you on to your files of magazines and beg you to thumb through the war issues especially. The whole magazine is pretty or interesting, and this last article very good indeed and more readable than I've made it seem.

The girls are working now, war work, and have started giving me Vogue again for a birthday present.

Needless to say, I'll sit out under the oak-trees and dry my hair and thumb through Vogue—old copies and new—to my heart's delight until December at least—then I'll do it before the fire.

Sincerely,

J.S.B.T.

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of SHAMOKIN'S
Trench Twill
80% Wool — 20% Cotton
Wardrobe

Jacket . . . . 17.95 Skirt 8.95
Slacks . . . . 12.95 Shirt 12.95
and there's a topcoat 35.00

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Cherry-red suit, a "Freshman project." Vogue Design No. 9801

Choose a plaid for the slim lines of this suit. Vogue Design No. 9821.

Quick-change fitted suit, takes on all blouses. Try it in black. Vogue Design S-4460

• Back views and sizes on page 148.

LOVELY ARMS... LOVELY LEGS

Long-stemmed American Beauties use WONDERSTOEN to keep legs and arms petal-smooth, free of unsightly hair. Quick, odorless, dainty, efficient.

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Now when your leisure hours mean so much you'll cherish these flattering "LynDelle" lounge-ables in Celanese* Crepe Carlisle of rayon classically tailored fashions that fit so well and wear beautifully. Both pajamas and robe have contrasting tasseled sash and piping. Tunic about $10. Trousers about $6. Pajama set about $16. Matching full length robe about $12. Colors: navy with pink, wine with blue, copen with red, red with aqua, aqua with red. Sizes 12 to 20. At better stores everywhere.

J. Appel & Co. Inc. 99 Madison Ave., New York

*Reg. U. S. Pat. Off.

I'D LIKE TO SEE AGAIN

[EDITOR'S NOTE: *No one is one hundred per cent. nostalgia-proof, not even the very young. For their third quiz in Vogue's Prix de Paris, the contenders were asked to write about what they'd like to see again. There is a pleasant and identifiable pattern to their backward glances on college life and prewar days. Here are some of the things that make the young wistful.*]

I'd like to see again...
By Zea Edminston, Wells College

The bright excitement of everything that happened Freshman year. My first term paper in all its painful pristine glory...The boys who were learning to fly just for fun..."Gone With the Wind" for the first time...All the coffee and Coke I could drink...A day when *Economics 101-2 Required* was again the biggest worry of our lives. A football week-end at Cornell, Amherst, Princeton, or almost anywhere... Men in tweeds and flannel again...Men again.

I'd like to see again...
By Ann Nash, Cornell University

My first glimpse of the campus—Victorian monstrosities of vermilion brick alternating with neo-Gothic fieldstone, set in sweeping emerald lawns... My first incredulous view of Lake Cayuga, where the ridge, checkerboarded by farms, looks like a painted backdrop...My first Cornell romance...The time the football hero threw a stink-bomb into Psychology I., and we all refused to believe that our Professor hadn't done it to test our reactions... The set of our chins as we listened to the reports from Pearl Harbor...The calmer steadiness with which we later returned to our classes in reconstruction, preparing our minds and our strength for the just and lasting peace, the new world we can make.

I'd like to see again...
By Helene Stone, Radcliffe College

The jugs of cider hanging out of the windows in October...All the Professors who have gone to Washington... Those luxurious, Sloppy-Joe sweaters... An issue of the *Radcliffe News* with an editorial on nothing more earth-shaking than the conduct of our girls in the Harvard Yard...Harvard Yard decked out in red flags for the Saturday game...Lectures where the girls in the back row knit sweaters in pink and grey and yellow for themselves.

I'd like to see again...
By Helene Wandeman, New York University

The campus in September with the new Freshman women, wide-eyed and scared, with their clean, white saddle shoes, long Braemars, short plaid skirts, pearls and shiny hair...The upper-classwomen, careless, nonchalant, dirty shoe-ed and so all-knowing... The jalopies whipping around, jammed with laughter and shrieks...The boys when their biggest worry was a philosophy exam and their best girl.

I'd like to see again...
By Marilyn Marsden, Mount Holyoke

Lots of shiny convertibles with tops flung back, full of boys and girls and laughter...Lectures all about Surrealism, the *(Continued on page 161)*

Shirts DOUBLE STYLED BY Wilshire* in California

Marjorie Stewart featured in RKO's Production "BOMBARDIER"

Tailored man style for the feminine figure . . . appropriate for work and play . . . hand molded convertible collars, California styling . . . easy to launder fabrics.

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The Rum Must be MYERS'S
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THE New Freedom BRA

Always TRE ZUR Lady

I'D LIKE TO SEE AGAIN

(Continued from page 160)

customs of the Eskimos, European travel, and never one about war...Strapless evening dresses with wide, wide skirts...And nylon stockings drying in the sun...Telegrams of "Happy birthday and lots of love," coming thick and fast across the wires...Soda fountains serving Cokes and no substitutes... Vivien Leigh in "Gone With the Wind" ...And, most of all, a college campus full of boys in "civvies," studying business, chemistry, and Spanish, as they used to do, their faces full of hope and trust within a world at peace.

I'd like to see again...
By Margaret Louise Swanson,
University of Washington

Students on the campus instead of Navy and Army inductees getting boot training...Carefree coeds swirling in yards and yards of tulle, satin, or lamé...The times when you asked a professor about his research and weren't snapped shut with "It's a military secret"...Bull sessions when the students could mull over the future without having it blueprinted for them for a year at least...

Telephone calls instead of censored letters from the ends of the earth...Coeds and their men canoeing around Crewhouse Point without being challenged by Navy sentries...The old day-dreams about how nice it would be to leave school and scoot for China, Hawaii, India, just for the heck of it...

A time when those planes power-diving meant nothing more than that the flyers felt spring in their blood... Couples strolling across the campus saying "Hello" to a future instead of an almost certain goodbye...Men students learning again not how to destroy, but how to build a world unrocked by fighting...Peace...

I'd like to see again
By Jean E. Coller, Vassar

Spring holidays in the South, Sea Island, or Palm Beach...My mailbox filled with something besides wedding invitations...A breathtaking, strapless evening dress...A vacant table at La Rue...Maxine Sullivan in the still darkness of the Onyx Club swinging "Loch Lomond" in her clear, sweet voice... Tennis-balls that really bounce... Grey flannels and a tweed jacket on a boy over eighteen...Clark Gable fencing romantically with Vivien Leigh in "Gone With the Wind"...A real waitress in a starched uniform, instead of my best friend in a faded uniform acting as substitute...A campus free of all uniforms except those on the band.

I'd like to see again
By Adrienne Warner,
University of Michigan

A college campus out of khaki... Boys in bright, sporty tweeds, talking about girls and parties, not their draft status...Classes where the professors do not feel obligated to link The Subject with the war...Movies which are propaganda only for youth and laughter... Couples walking slowly through the spring evenings, not talking too much, laughing lowly, with no thought of more than what the moment held...The time when anything I studied seemed valid, when the education I was receiving seemed admirable, and quite fitted for any requirement.

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A Cruise & Travel® I $8.95
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WHAT IS AN AVERAGE I.Q.?

By Grace H. Vernon

THE answer is 100, but further explanation is necessary if people outside the personnel field are to make practical use of intelligence ratings.

An I.Q. is the intelligence quotient for a child, and is found by dividing his "mental age" by his "chronological age." His "mental age" is discovered through the use of tests, according to pre-established standards of what most children of a given chronological age can do.

The standards for determining "mental age" come from Alfred Binet, a famous psychologist whose work started half a century ago in France and has been carried on in this country since that time by many outstanding psychologists. Briefly, his work comprised the collection of problems or tasks of varying difficulty, ranging from the most simple to extremely complex and difficult problems. He gave these problems to large groups of children until he had reliable records of which problems could be solved by most children of a given chronological age. Those problems thereafter were known as a measure of a "mental age" equal to the chronological age of the group which did them successfully.

For example, his problems #10 to 25 inclusive are found by experiment to measure a "mental age" of nine. This means that when these problems were given to children nine years old, most of the children completed them successfully, but were not able to do more difficult problems. Accordingly, any child who is able to do these problems #10 to 25 has the ability of most children nine years old, although he may actually be older or younger in years. If he were six years old, then he would have a superior mind, since he was able to do problems usually done by nine-year-olds. If he were eleven years old, he would have an inferior mind.

Just how superior the six-year-old in this case is, and how inferior is the eleven-year-old child, can be roughly determined by calculating the intelligence quotient for each. 9 divided by 6 is 1.50, or 150 per cent. 150 then is the I.Q. of the six-year-old who can do the problems for nine-year-olds. 9 divided by 11 is 81+, or approximately 82 per cent. 82, then, is the I.Q. of the eleven-year-old who can only do the problems for nine-year-olds. The use of these figures makes possible comparisons of large numbers of children one with the other, and makes it possible to rate them as to their probable ability to do certain school work.

Now, to go back to our first question, let us suppose that each of the two children referred to above had an I.Q. of 100. This would mean that each was just average, as compared to other children, and could do just what most children of the same chronological age could do. In other words, the six-year-old could just do the problems for a "mental age" of six, and the eleven-year-old could do the problems for a "mental age" of eleven. The I.Q. in the first case would then be 6 divided by 6, or 100 per cent. In the second case, the I.Q. would be 11 divided by 11, or 100 per cent.

But *(Continued on page 163)*

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WHAT IS AN AVERAGE I.Q.?

(Continued from page 162)

you are an adult, and you wonder what your I.Q. is. Maybe you are forty years old, and you are pondering the idea of dividing that into a "mental age" as outlined above. Well, frankly, it just will not work. There are no such standards for measuring mental age after maturity as those used for children. Nevertheless, you may have been told that you have an I.Q. of such and such a figure, after taking one of the many so-called intelligence tests now used for selecting candidates for jobs or the Armed Forces. These tests have been developed in psychological laboratories, and are the result of scientific study. They are reliable and useful if understood and properly interpreted, but they are not the same tests as those used to measure the I.Q. of children.

It is quite likely if you have had a standard intelligence test that your rating, as reported to you, was some figure less than 100, since the scale usually used for adults does not go above 100. Such a rating based on the discussion above about children would lead you to think that you were below normal, but if the adult scale was used that would not be a necessary conclusion. The confusion arises from calling it an "I.Q."—the ratio of "mental age" to chronological age. Obviously, it is not that at all, although it may still be a reliable rating of intelligence.

A case in point was that of a young man who recently came to a psychologist in great distress. He had just completed a course of training in a technical school for war work, and his report-card carried the facts a prospective employer would want to know about him. This included his grades in the school, and his "intelligence quotient." Beside the designation "intelligence quotient" was typed a *66*. If that were actually an I.Q. rating for anyone, it would mean that that person was feeble-minded, and should be in an institution. After a careful analysis of him, the psychologist came to the conclusion that the young man had been given an "intelligence test," and his score was reported in terms of where it placed him in the general population. In other words, his score on that test was probably above the score of 66 out of 100 people, and below the score of 34 out of a hundred. His score was above the average of the general public, but below the top quarter. With this information, the rating became useful and would help a future employer to place him properly, in line with his other special aptitudes and interests which were revealed by the psychologist's analysis.

It may be concluded, therefore, that the term "I.Q." should never be used to refer to an adult's mental ability. It is possible, however, to get some indication of his intelligence by having him complete a standardized test which has been given to thousands of adults. With their range of scores as a criterion, we can see just how well he does on the test and about where he would fall between the top and bottom of the general public. This is no absolute measure of what he can do, but it is an index of his *probable advantage* in competing with *(Continued on page 164)*

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WHAT IS AN AVERAGE I.Q.?

(Continued from page 163)

other people in the field of reasoning, problem-solving, and the use of language.

The "Army Alpha" test, devised during World War I., is still used (in revised forms) as a standard intelligence test. The records of many thousands of people on the test are published and available for reference in interpreting any particular score. For instance, on one of the revisions of the test, there are 184 questions. If you got 54 of them right in the time allowed, your score would be 33. This means that you did better than 33 out of 100, and poorer than 67 out of 100 unselected people. If you got 74 of them right, your score would be 50, or the exact average of the general public. In other words, you would surpass 50 out of 100, and would be surpassed by 50 out of 100 people. It is apparent from these figures that the score is not a measure of perfection, but only of relative performance. As you will see, an average score, i.e., 74 right, is much less than half the total number of problems—i.e., 184—but it happens to be the amount done by half the public. There is no reason to say that this is "good" or "bad."

As stated in the preceding paragraph, an average intelligence score on the adult scale is "50" as compared to an average "I.Q." of 100. Hence you must know how the figures were determined if you are to make any use of a numerical intelligence rating.

Finally, there is the question of what "general intelligence" is, and whether or not the so-called "intelligence tests" really measure it. Psychologists have been considering this problem for many years, and it is too academic to warrant any discussion here. It is important, however, to consider just what is the significance of the intelligence rating you get on the basis of such a test.

Psychologists are now concerned to get an analysis of each individual with all the possible measures from tests before advising them or their employer as to their possibilities. It is true that the kind of reasoning and the way you handle the problems in an intelligence test are related to the work involved on many jobs. However, your personality and your disposition, your interests and your drive to work, your physical aptitudes and your acquired skills, are all fundamental to your success on any job.

At the same time, the intelligence rating itself may be considered a limiting factor, since it is related to the ability to learn new things, to organize and plan, and to adapt yourself to changing conditions. "Other things being equal," the man with the higher intelligence rating would be the better choice for a position involving supervision of other workers, or requiring judgment. On the other hand, the lower intelligence rating would be a better choice for work of a repetitive nature not involving responsibilities for decisions about the work or workers.

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